DOCUMENT RESUME

ED 338 552 SO 021 773

TITLE Visual & Performing Arts Curriculum Guidelines for Washington Schools. Revised Edition.
INSTITUTION Washington Office of the State Superintendent of Public Instruction, Olympia. Curriculum, Instructional Support, and Special Services.
PUB DATE Apr 90
NOTE 121p.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Art Education; *Curriculum Development; *Dance; Drama; Educational Objectives; Elementary Secondary Education; Fine Arts; *Learning Processes; Multicultural Education; Music; State Curriculum Guides; *Theater Arts; Visual Arts
IDENTIFIERS *Washington

ABSTRACT

This curriculum guide aims to provide a beginning process for developing a K-12 balanced, comprehensive, and sequential arts curriculum for all students. Dance, drama, music, and the visual arts are treated as distinct and separate disciplines although five common goals and corresponding learning process components have been identified. The goals include: (1) students are able to use sensory experiences to comprehend the various art forms; (2) students are able to use their skills to participate in the arts; (3) students are able to apply their knowledge of concepts, elements, principles, theories, and processes in the arts; (4) students are able to express themselves creatively through the arts; and (5) students are able to make informed judgments about the arts and the relationship of the arts to the histories, cultures, and environments of the world's people. The corresponding learning processes are perceiving, experiencing, understanding, creating, and aesthetic valuing of visual and performing arts. Each discipline section is presented at four levels: lower elementary, upper elementary, junior high, and high school. Learner outcomes and instructional implications are identified in each section. To aid curriculum planners, a glossary and an annotated resource list are included. (KM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED338552

SO 021 773

The Arts

K-12 CURRICULUM GUIDELINES

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

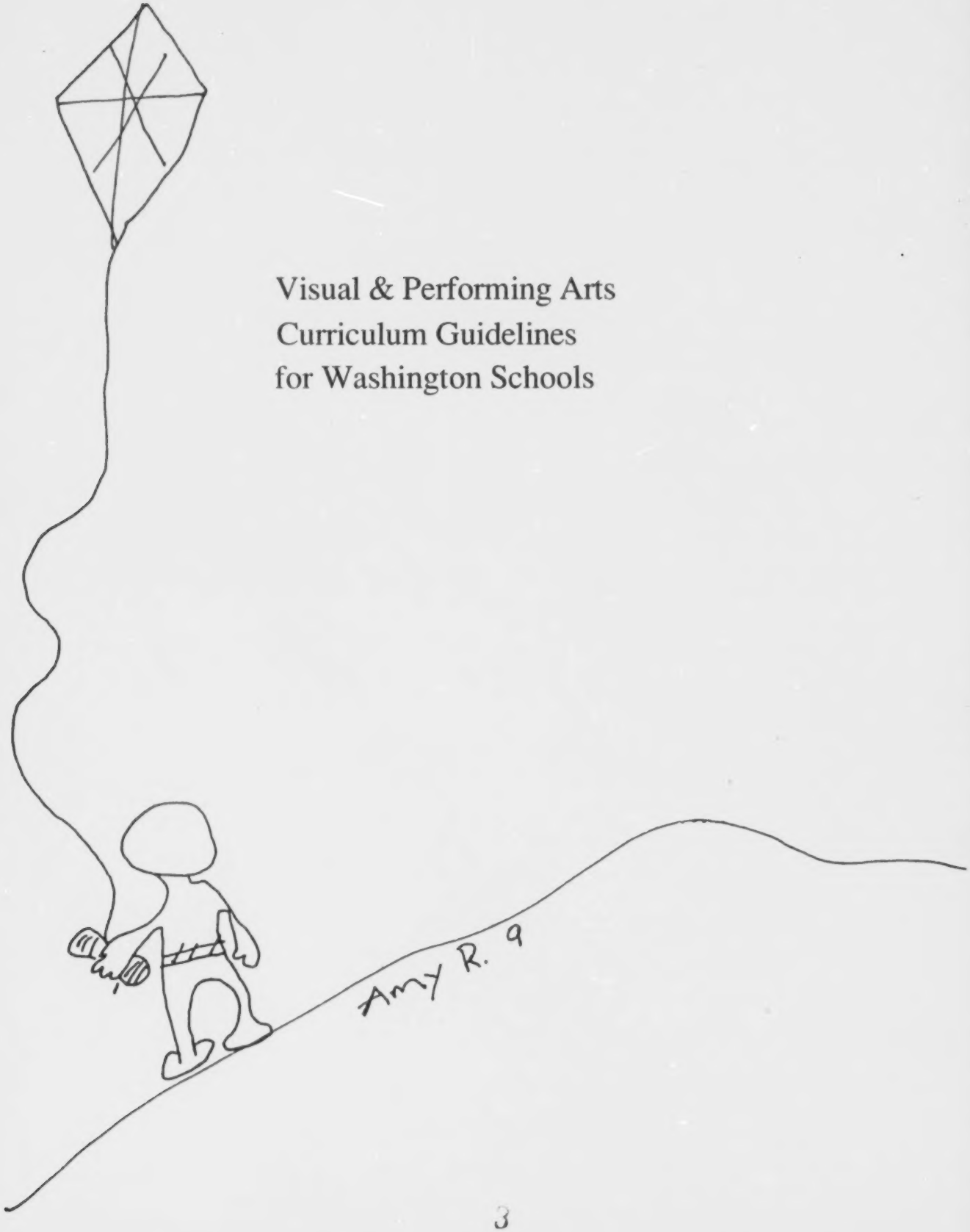
"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

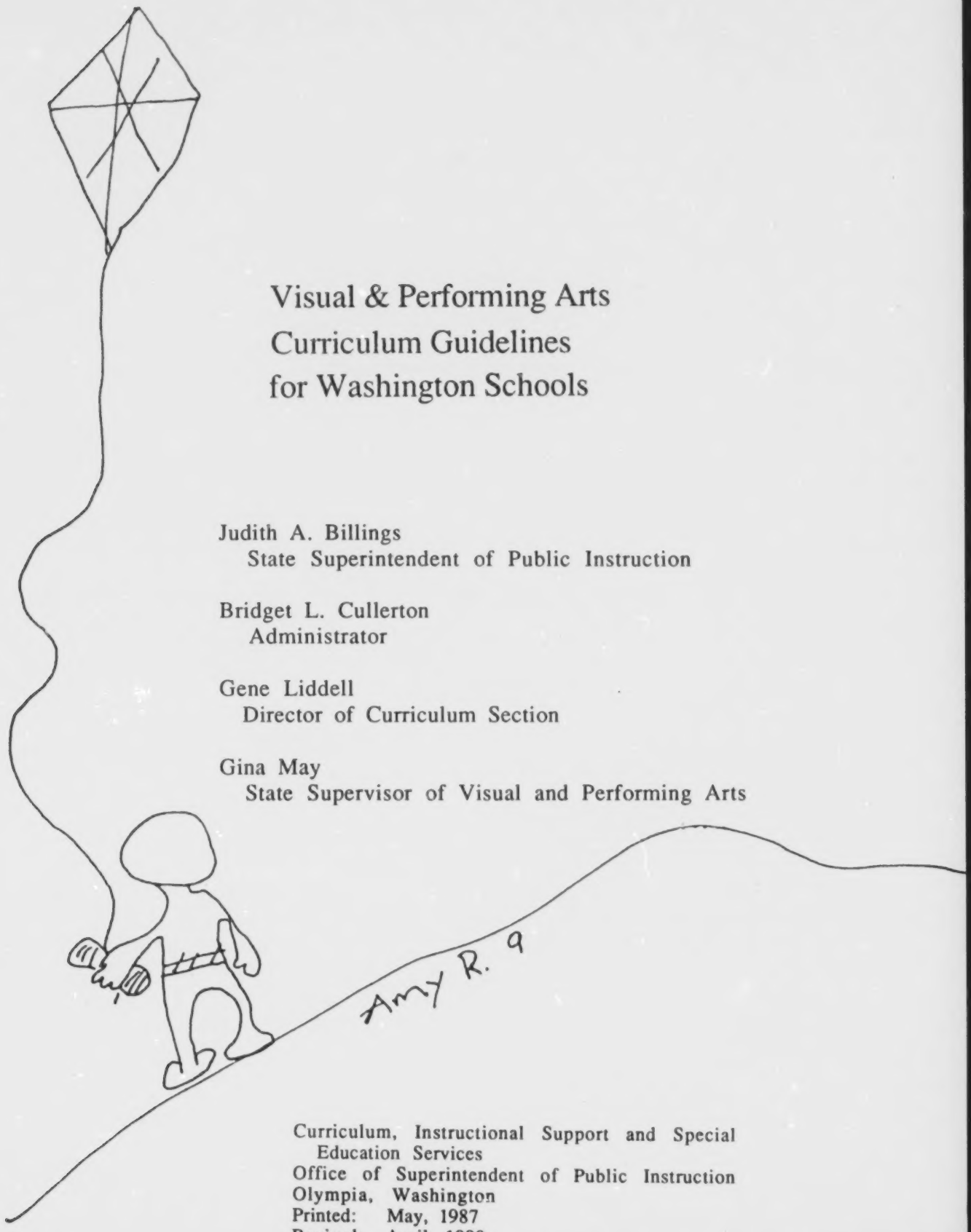
JUDITH A. BILLINGS

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

Visual & Performing Arts Curriculum Guidelines for Washington Schools





Visual & Performing Arts Curriculum Guidelines for Washington Schools

Judith A. Billings
State Superintendent of Public Instruction

Bridget L. Cullerton
Administrator

Gene Liddell
Director of Curriculum Section

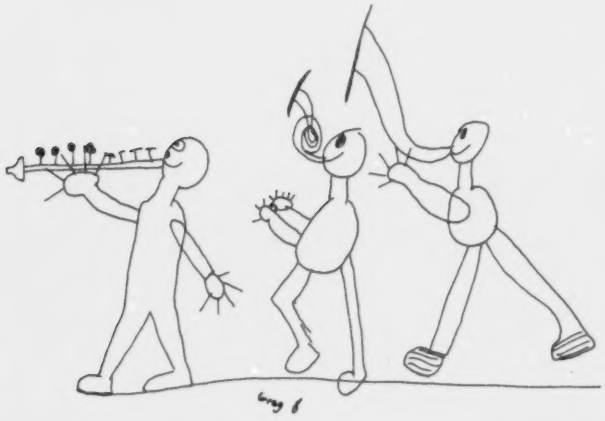
Gina May
State Supervisor of Visual and Performing Arts

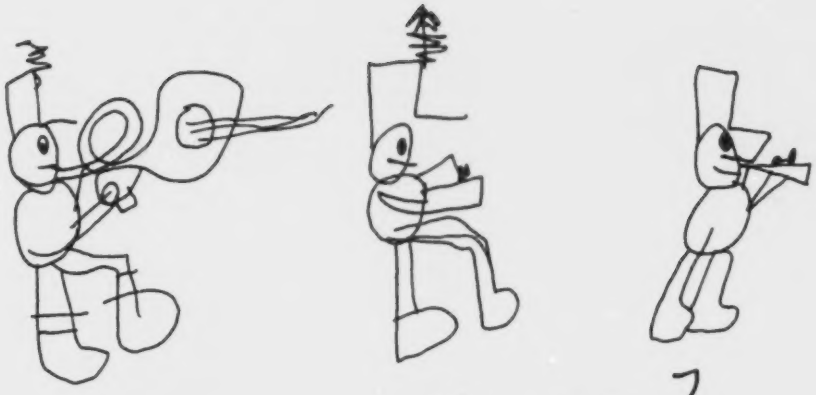
Curriculum, Instructional Support and Special Education Services
Office of Superintendent of Public Instruction
Olympia, Washington
Printed: May, 1987
Revised: April, 1990

This is a publication of the Curriculum, Instructional Support
and Special Education Services
Office of Superintendent of Public Instruction, Old Capitol Building
Mail Stop FG-11, Olympia, Washington 98504

Contents

Message from the Superintendent of Public Instruction	*vii*
Message from the Washington State Arts Commission	*ix*
Foreword	*xi*
Contributors	*xv*
Introduction	*xix*
Purpose and Use of this Guideline	*xxiii*
Dance	3
Drama	31
Music	57
Visual Arts	79
Evaluating Your Arts Education Program	99
Recommendations	101





Shawn 7

Message from the Superintendent of Public Instruction

Inherent in our role as educators is the obligation to provide the best, most comprehensive education possible for all young people in our state. Included in this mandate is the necessity to include the arts--dance, drama, music, and the visual arts--in the core curriculum. The Basic Education Act of 1977 states that the goal . . .

> shall be to provide students with the opportunity to achieve those skills which are generally recognized as requisite to learning. Those skills shall include the ability:
>
> 1. To distinguish, interpret, and make use of words, numbers, and other symbols, including sound, colors, shapes, and textures;
>
> 2. To organize words and other symbols into acceptable verbal and nonverbal forms of expression, and numbers into their appropriate functions;
>
> 3. To perform intellectual functions such as problem solving, decision making, goal setting, selecting, planning, predicting, experimenting, ordering, and evaluating; and
>
> 4. To use various muscles necessary for coordinating physical and mental functions.

Properly taught, the arts embody and develop all of these skills.

In order to increase the quality of learning for Washington students the State Board of Education requested my agency to prepare curriculum guidelines in all content areas. These guidelines reflect the desire to achieve excellence at all levels and in all areas, as well as assist students in developing competencies for college, work, and life.

It is my hope that this guideline, written by classroom teachers, will enhance the perceptions of curriculum decision makers and will serve as a tool for educators in their role as providers of quality, comprehensive, and equitable education for all students. Use this book as a way to introduce, to revitalize, or to expand the arts curriculum, school or district wide. Use the guideline to strengthen or evaluate existing programs. And use the guide to promote understanding of arts education.

I recognize the challenge the writing of a visual and performing arts curriculum guideline represents. Educators from all grade levels, from all parts of the state, and from four art disciplines have grappled and struggled with finding common goals for the arts and language which communicates the essence of each art form. It is a pleasure to thank and congratulate them for their time, energy, and commitment. I also wish to acknowledge the superintendents, principals, and school boards who agreed to the participation of their teachers in this project. Finally, I am grateful to Dr. Arthur L. Costa, Professor of Education at California State University, for his eloquent foreword. His message is a gift and a reminder; the doors of educational experience and exploration must remain open because learning and understanding take time, contemplation, and sensitivity.

Judith A. Billings
State Superintendent
of Public Instruction

A Message from the Washington State Arts Commission

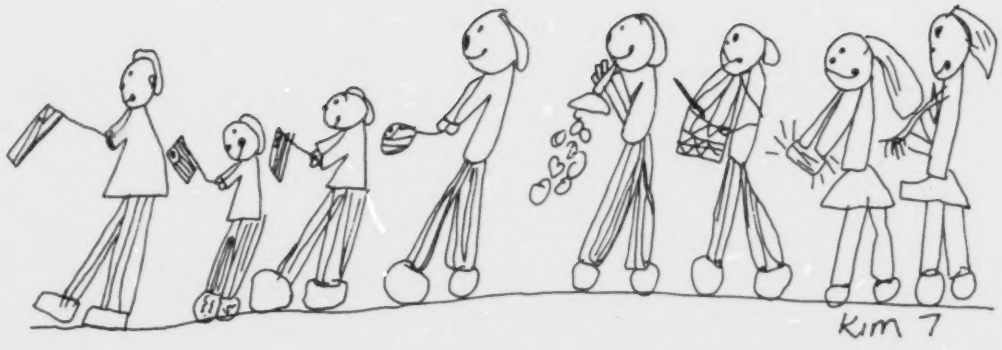
The Washington State Arts Commission congratulates the Office of the Superintendent of Public Instruction for its completion of curriculum guidelines in the visual and performing arts. We are very pleased that this important step has been taken, for it surely will give greater significance to the goal set out in the state's Basic Education Act of 1977, which essentially calls for an aesthetic and sensory education for all students.

The Office of the Superintendent of Public Instruction's new initiative toward the goal of making the arts basic in the curriculum should be applauded by artists and community arts organizations in our state. Arts Education can only serve to increase awareness, appreciation, and "literacy" for all our citizens, present and future.

The Washington State Arts Commission has been involved in arts-in-education since 1972 providing professional artists' services and resources to augment ongoing school art programs. Three of our programs--Artists-in-Residence, Cultural Enrichment, and Art In Public Places--are specifically designed to complement and enhance basic arts education programs in the schools. Indeed, one of the four goals of the Arts Commission is "to enhance education through the involvement of professional artists in all arts disciplines in schools and other educational settings."

In recognizing the significance of these curriculum guidelines, the Washington State Arts Commission urges every local school district to take steps to implement arts as a core subject. With arts restored to a basic, the efforts of the Washington State Arts Commission and the arts community at large will continue to enhance arts education with even greater success, so that all citizens can fully enjoy the artistic riches of our state.

John W. Firman
Executive Director


Kim 7

Foreword

Aesthetics: The Basis for All Learning

One attribute of humanness is our capacity to respond aesthetically to the stimuli from our environment. This ability distinguishes humans from other forms of life. It is, indeed, the criteria for measuring the civility of a culture.

Unfortunately, the aesthetic dimensions of learning have received little concern or attention as a part of instruction. And yet, an aesthetic response permeates the spirit of inquiry, is inherent in creativity, and is prerequisite to discovery.

In our language we have inadequate terminology with which to express the aesthetic domain and therefore we think of it merely in terms of the arts or sub-categorize it as a form of emotional response. Perhaps this is a reason why it is often omitted as a suitable educational goal or instructional concept. I propose, however, that since aesthetics is the basis for human meaning, it can serve as the organizer for planning, composing, and evaluating all learning experiences.

To learn aesthetically means that we intake, process, and respond to stimuli from our environment in four ways: the formal, the technical, the sensuous, and the expressive.

The FORMAL is a conceptual response to form--the recognition of the formal qualities of an object, condition, or event. For example, one observes and recognizes the distinguishing attributes of an object so as to give it a name. We say it is an opera, a fugue, a tragedy, a pyramid, counterpoint, cubist, haiku, or cabernet by distinguishing its form.

The TECHNICAL response involves an experience with the techniques used in producing the aesthetic object or event--the brush work, the rhyme, the rhythm. We become involved in the technical aspects when we actually play the music, act a role, or sculpt. In other words we know the technical when we relive the technique. We learn science, for example, by engaging in the methods of scientific inquiry. We learn to solve problems by problem solving, to cook by cooking, to drive a car by driving.

The SENSUOUS involves using the senses--responding to color by the eye, texture by the feel, odor by the smell, taste by the tongue. In other words, we must take it in to know it. We know a wine by its taste, a rose by its fragrance, a golf swing by its kinesthesia.

To learn anything, we must get it into the brain. All information is intaken through our sensory channels. Those whose sensory pathways are open, alert, and acute absorb more information from the environment than those whose pathways are withered, immune, and oblivious to sensory stimuli. Aesthetics activates the senses.

The EXPRESSIVE response is a summary of the others. It is the evaluation, interpretation, and communication of its emotional significance and impact. It involves reflecting back on the experience to express what feelings, meanings, and sensations it elicited.

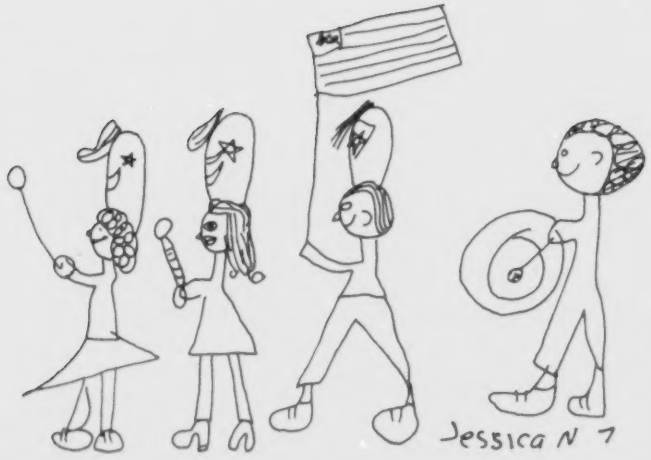
Children need many opportunities to commune with the world around them. Time needs to be allocated for children to reflect on the changing formations of a cloud, to be charmed by the opening of a bud, and to experience the logical simplicity of mathematical order. They must express the beauty of a sunset, their intrigue in the geometrics of a spider web, and exhilaration in the iridescence of a hummingbird's wings. They must sense the congruity and intricacies in the derivation of a mathematical formula, recognize the orderliness and adroitness of a chemical change, and commune with the serenity of a distant constellation.

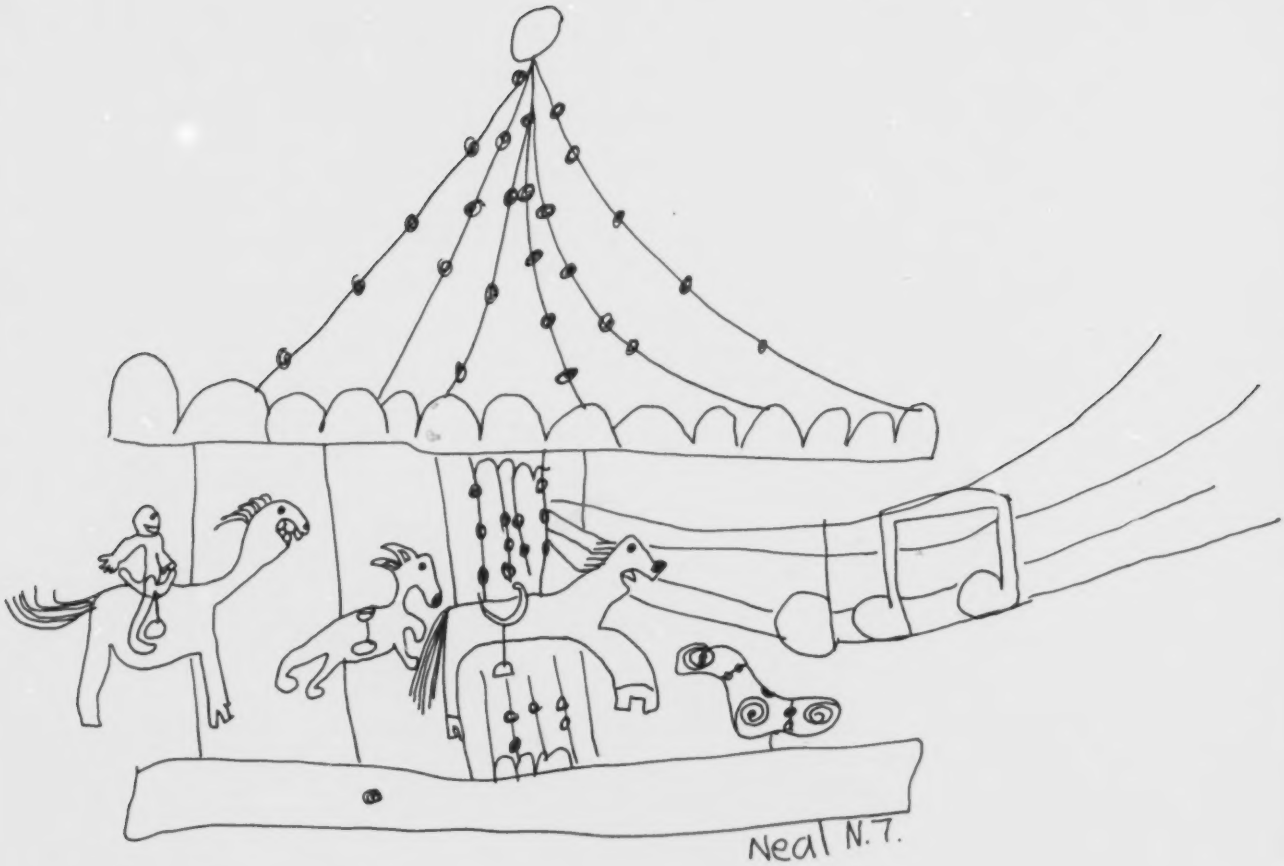
With this definition, we can realize aesthetics as the real foundation for all teaching and learning in all school subjects. It is consistent with what is known about the neurobiological basis for learning because it accounts for greater interactions and synthesis of the range of human responses: the sensuous, the experiential, the intellectual, and the emotional. Anything less yields inadequacies in the learning experience.

Can these aesthetic dimensions of instruction be adequately communicated in this or other such publications? Can they be captured in specific lesson plans and described in instructional models? Are steps for their development written in methods books? Or do students derive this attitude from their associations and interactions with significant adults who exhibit and value the aesthetic as a response to life?

Perhaps we need teachers who approach instruction and learning with an aesthetic sense. It may be teachers who generate in children this greater sensitivity to the world. As models, they are often the underlying inspiration for children to become ardent observers, persistent inquirers, and insatiable learners. Teachers may be the ones who develop in others a compassionate attitude with which they go wondering through life--a prerequisite for human learning.

Arthur L. Costa
Professor of Education
California State University
Sacramento, California




Neal N.7.

Contributors

Writing Team

Finn Hill Junior High School Lake Washington School District	Beth Ashley
Clear Creek Elementary School Central Kitsap School District	Leann Banton
Spanaway Lake High School Bethel School District	Joanne Becker
Hanford Secondary School Richland School District	John Blake
Colton High School Colton School District	Diana Carlson
Mercer Island School District	Peter Donaldson
Rosalia Elementary School Rosalia School District	Fern Feenan
College Place Elementary School Edmonds School District	Larry Getz
Canyon Park Junior High School Northshore School District	Geoffrey Gilmore
Washington Middle School Olympia School District	Sam Hayes
East Omak Elementary School Omak School District	Nancy Lynn Holder
Wenatchee High School Wenatchee School District	Dan Jackson
Lake Wilderness Elementary School Tahoma School District	Linda Knudtsen
Edmonds High School Edmonds School District	Yvonne Kolsky
Bethel High School Bethel School District	Duane Little
The Northwest School	Cheryl McDavid
Tekoa Elementary School Tekoa School District	Rebecca Payne McHargue
Columbia High School Columbia School District	Gary Meacham
Woodin Elementary School Northshore School District	Weita Miller
Olympic Junior High School Auburn School District	Bernie Moore
Highlands Elementary School Renton School District	Karen Oie
Washington State University and Franklin Elementary School Pullman School District	Sally Orsborn
William Winlock Miller (Olympia) High School Olympia School District	Deborah Pattin
Kennewick High School Kennewick School District	Norma Petermann

Linwood Elementary School Spokane School District	Betty Peterson
Hood Canal School District	Yvonne Peterson
Salmon Creek, Seahurst, and Southern Heights Elementary Schools Highline School District	Barbara Porter
Okanogan Senior High School Okanogan School District	Earnest Scarborough
Gaiser Junior High School Vancouver School District	Charles Sester
Fairview Junior High School Central Kitsap School District	Annita Shaw
Washington Junior High School Yakima School District	Eric Silvers
Mary Purcell Elementary School Sedro-Woolley School District	Charlene Sutton
Holmes Elementary School Spokane School District	Jean Tavener
Reeves Middle and William Winlock Miller (Olympia) High Schools Olympia School District	Karla Timmerman
Stewart Junior High School Tacoma School District	Miguel Villahermosa
Cashmere High School Cashmere School District	Fred Wallick
Sultan Elementary School Sultan School District	Sharlie White
Lake Shore Elementary School Vancouver School District	Carol Wikstrom
Evergreen Forest Elementary School North Thurston School District	Lois Wofford
Mission View Elementary School Wenatchee School District	Sonja Yeager

Consultants

Evergreen Middle School Everett School District	Karen Antonucci
Aylen Junior High School Puyallup School District	Peggy Burrough
Creative Dance Center	Anne Green Gilbert
Northshore School District	Janet Graves
Kent School District	Neal Porter
The Northwest School	Mark Sheppard
University of Washington	Geraldine Siks
University of Washington	Kathie Vitz
Edmonds School District	Lael Williams

Graphic Design Consultant — Kathryn Kusche Hastings

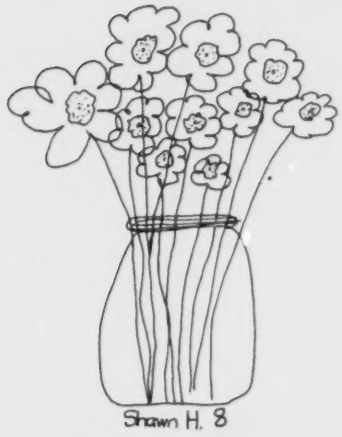
Editor

Anacortes Middle School Anacortes School District	Phyllis Luvera Ennes

Reactor Panel

Evergreen Middle School Everett School District	Karen Antonucci
Sehome High School Bellingham School District	Dr. Robert Beath
Educational Service District 105	Michael Bernazzani
Washington State University	Dr. Andrea Brown
Seattle School District	Robert Cathey
Spokane School District	Hugh Chapman
Mead Junior High School Mead School District	Maria Crabb
Washington Very Special Arts	Elizabeth Dequine
Gregory Heights Elementary School Highline School District	Richard Dye
Olympia School District	Lynne Ferguson
Spokane School District	Dolores Gibler
Creative Dance Center	Anne Green Gilbert
Northshore School District	Janet Graves
Educational Service District 123	Louise Gustafson
Eastern Washington University	Dr. Gregory Hawkins
Allen Elementary School Twisp School District	Jan Hoem
Richland High School Richland School District	Warren Hopkins
William Winlock Miller (Olympia) High School Olympia School District	June Marsh
Thorndyke Elementary School South Central School District	Sandra McCord
Vancouver School District	Bill Mehls
Pasco High School Pasco School District	Ellenor L. Moore
Redmond Junior High School Lake Washington School District	Sharon Pape
Robert Reid Laboratory School Eastern Washington University	Trudy Pederson
Kent School District	Neal Porter
Lake Stevens Middle School Lake Stevens School District	Susan Russell
Robert Reid Laboratory School Eastern Washington University	Evelyn Sage
The Northwest School	Mark Sheppard
Mount Baker Junior-Senior High School Mount Baker School District	Gary Sirguy

Sunrise Elementary School Puyallup School District	Coralie Smith
Covington Elementary School Kent School District	Joanne Smith
Seattle Pacific University	Ray Thompson
University of Washington	Kathie Vitz
Student, The Evergreen State College	Eric Wall
Edmonds School District	Lael Williams



Cover Design

Larry Getz
Kathryn Kusche Hastings
Annita Shaw

Line Drawings

College Place Elementary School Art Club, Edmonds School District; Larry Getz, Advisor

Statewide Advisory Task Force

Washington State Mathematics Council	Jack Beal
Washington Education Association	Terry Bergeson
Washington Congress of Parents, Teachers and Students	Anne Earle
Washington Association of School Administrators	Pat Gill
Educational Service Districts	Donna Hughes
The Daily Olympian	Virginia Painter
Educational Service Districts	John Pope
Washington State School Directors' Association	David Rubens
Association of Washington School Principals	Larry Young

Introduction

The visual and performing arts are essential components in the education of today's youth. They promote thinking, knowing, and creative expression. They extend human experience. As part of basic education the arts provide a means of communication that goes beyond ordinary speaking and writing. In his article, "The Arts As Basic Skills," Martin Engel from the National Institute of Education, wrote:

> The fact is that the arts are about what we know; they are about knowledge. They are symbolic forms which say very important things to us. It is not their pleasantness which makes them essential to our lives. It is their essence; that is, the information which they contain . . . . We are surrounded by the arts to such an extent that were all the arts miraculously lifted from our world and our experience, we would be cast into a mental and physical solitary confinement worse than any prison. We would be reduced to mindless ignorance about ourselves, our society, our world, our reality, our beliefs, faiths and our imagination.

In the rush to be pragmatic and utilitarian in our educational approach and with our desire to meet the needs of a technological age, the arts must not be pushed to the fringe of the curriculum. Because the arts provide basic and universal symbols, students unable to understand these expressions of human spirit and achievement are denied access not only to their full cultural heritage but of important ways of knowing about themselves and their environment. If we truly hope to meet the needs of the "information age," students need instruction that challenges them to be expressive, imaginative, creative, and self-motivated. Arts programs and curriculums are central to the promotion of these abilities.

Our Multicultural Heritage

The arts are an ideal vehicle for developing and enriching multicultural understanding. They speak eloquently of emotions, values, and traditions, both past and present, of a particular way of life. Experiences in dance, drama, music, and the visual arts of various cultures contribute to students' respect for and value of the unique contributions each culture has made to our lives. "All art is a message of compassion . . . The art of each national or ethnic

group of peoples, . . . has a special message from that people, for all humanity."[1] Educators have an obligation to help students discover the value and integrity of the worlds' cultures.

Arts Education for the Highly Capable and the Special Needs Students

Many myths persist regarding the need for arts education. Some of those myths relate to students with special needs and some focus on education for the gifted and talented. Frequently it is stated that the arts are only for the gifted and talented. At the same time, there are many who believe that programs for the highly capable should stress the "academic" curriculum, therefore leaving little or no time for the arts. Another notion is that the arts, especially the visual arts, are busy work for so-called "slower" students, while others think students with special needs are unable to participate in arts experiences because of physical and/or emotional disabilities. These are by no means all of the unenlightened views regarding arts education, but they are representative, and the regularity with which they are expressed creates a serious misunderstanding about the purpose and value of arts education for all students.

While there are certainly some special areas to consider when designing arts education programs for these two populations, overall arts education goals and objectives are the same for all students. Both the special needs student and the gifted student are entitled to the opportunity to develop their full talents, creative capabilities, and skills in all areas of the arts.

[1]Beverly Jeanne Davis, Chant of the Centuries, (Austin, Tex.: W. S. Benson, 1984), p. 234.

Comprehensive Arts Education Program Components

Because the arts are so critical and vital to the education of our young people it is important to consider the necessary components to make them available to all students. The guideline writers encourage curriculum developers to consider the following ideas when planning arts programs for their schools and school districts.

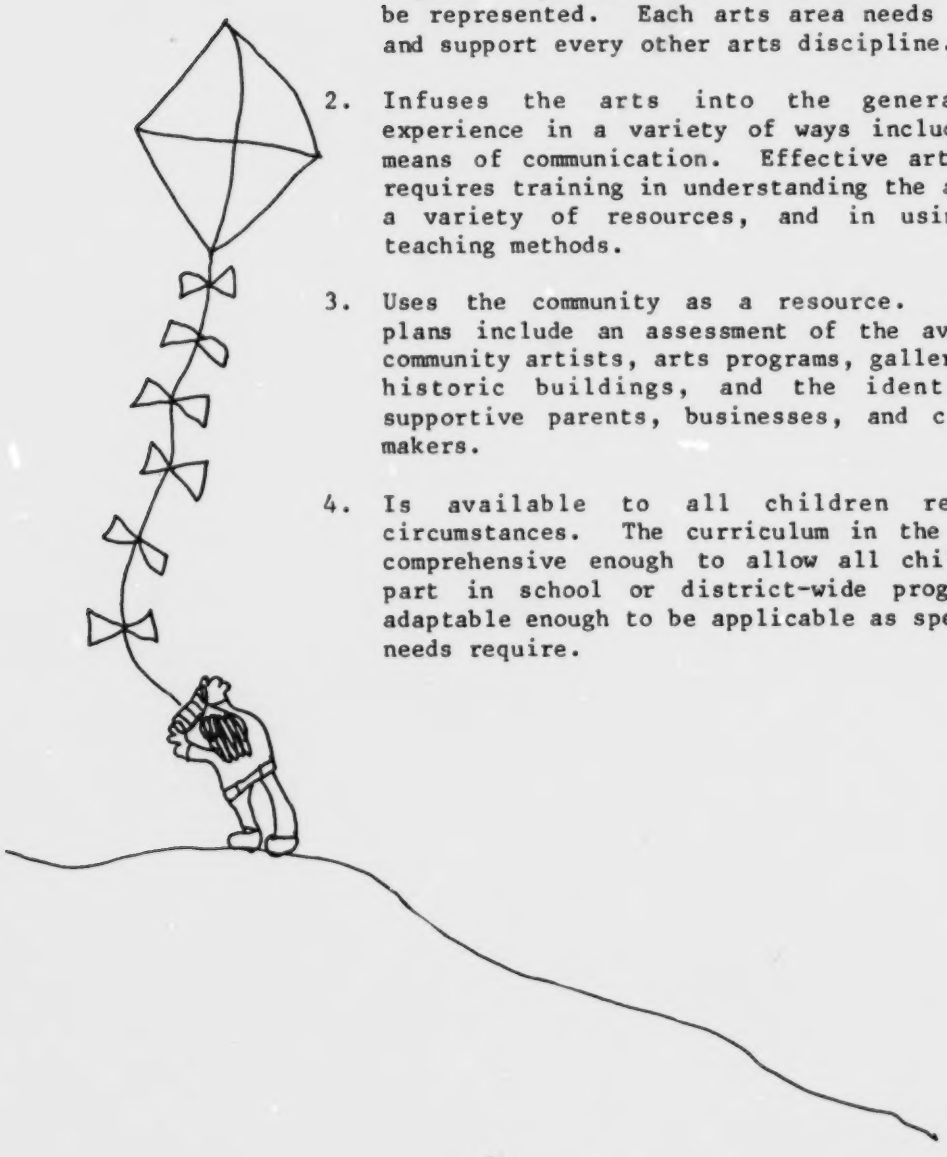
A Comprehensive Arts Education program:

1. Includes (but is not limited to) music, dance, drama, and the visual arts. An arts curriculum should be sequentially ordered K-12, and each discipline should be represented. Each arts area needs to strengthen and support every other arts discipline.

2. Infuses the arts into the general classroom experience in a variety of ways including use as a means of communication. Effective arts integration requires training in understanding the arts, in using a variety of resources, and in using innovative teaching methods.

3. Uses the community as a resource. Comprehensive plans include an assessment of the availability of community artists, arts programs, galleries, museums, historic buildings, and the identification of supportive parents, businesses, and civic decision makers.

4. Is available to all children regardless of circumstances. The curriculum in the arts must be comprehensive enough to allow all children to take part in school or district-wide programs, yet be adaptable enough to be applicable as special learning needs require.



James P 7

Purpose and Use of this Guideline

This guideline is intended to provide a beginning process for developing a K-12 balanced, comprehensive, and sequential arts curriculum for all students. It may be used as an opportunity to develop new curriculum, to revise existing curriculum, and to help establish continuity in diverse curriculums.

Dance, drama, music, and the visual arts are distinct and separate disciplines and are treated as such in this book. Yet these four arts areas are similar in many important ways. Because of this, the writers focused this guideline on five common goals and five corresponding learning process components. They are as follows:

Goals for the Visual and Performing Arts

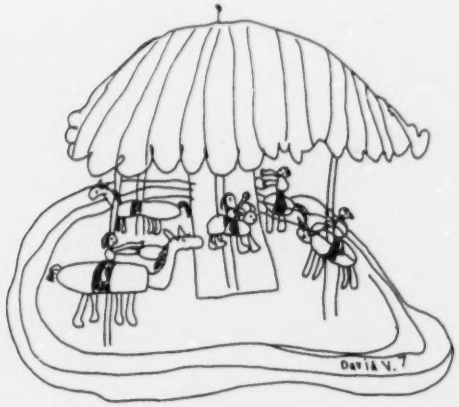
1. Students are able to use sensory experiences to comprehend the various art forms.

2. Students are able to use their skills to participate in the arts.

3. Students are able to apply their knowledge of concepts, elements, principles, theories, and processes in the arts.

4. Students are able to express themselves creatively through the arts.

5. Students are able to make informed judgments about the arts and the relationships of the arts to the histories, cultures, and environments of the world's people.



Learning Process Components for Visual & Performing Arts

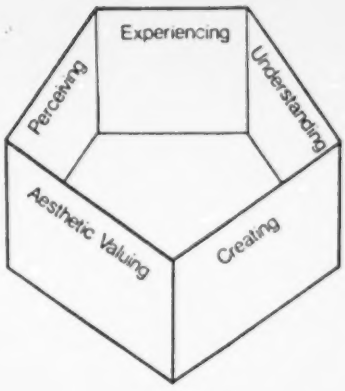
Perceiving: to attain an awareness of the arts through the senses

Experiencing: to have personal involvement with the arts through participation

Understanding: to comprehend and interpret the elements of the art forms and their relationships

Creating: to develop personal statements through problem solving in the arts

Aesthetic Valuing: to make evaluations, choices, and judgments about the arts based on personal criteria



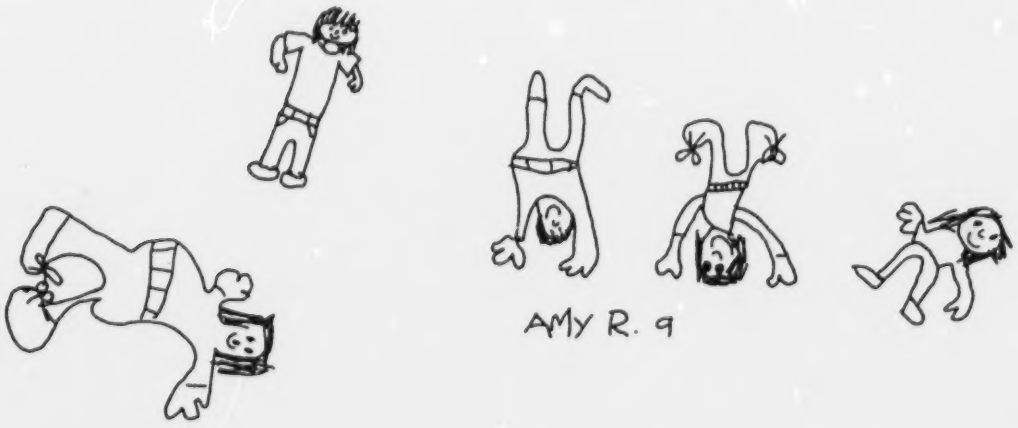
These goals and learning process components emphasize the fundamental and basic nature of the arts in relation to each other and to other disciplines, while simultaneously ensuring that curriculum planners consider instructional strategies which engage the learner in the whole arts process. For example, while it is necessary to encourage skill development in each art form, it is also just as crucial to provide students with opportunities to develop their abilities in perceiving, understanding, creating, and aesthetic valuing. These basic components are at the core of arts experiences and should be attended to in arts instruction. Therefore, the writers have designed the guideline to reflect this belief.

Throughout the content (discipline) area of the guideline, called the MATRIX, the writers have indicated levels of instruction. These levels correspond to grade bands: (Level 1: primary, K-3; Level 2: intermediate, 4-6; Level 3: junior high/middle school, 7-9; and Level 4: senior high school, 10-12) as well as developmental levels. Because arts education instruction is not always sequential and hierarchical, the learning levels have been placed adjacent to one another to encourage curriculum planners to be aware of the varied experience levels of each student. Instruction will need to begin at Level 1 if a student, no matter what age or grade, has had no previous experience.

In addition to levels of instruction the individual discipline sections focus on learner outcomes, what the student will be expected to know, do, or have an attitude about, and instructional implications, what the educator's role is with respect to the learner. A list of selected glossary of terms and annotated resources conclude each content area to facilitate curricular planners in the development of local programs.

Readers will note that a pentagon shape is used to illustrate the interdependence and interrelatedness of the learning process components. To facilitate a more complete understanding of these components, the writers have designed a series of examples for each of the five goals in each of the discipline areas, for a total of twenty examples. The examples are located next to the appropriate matrix page. A miniature pentagon appears on the matrix to mark the level of instruction and the objective for which the example is intended. Curriculum planners are encouraged to build upon and expand these examples as they are by no means the only ways to apply the learning process components.

This guideline represents a way to structure learning in the arts. It is not the only way nor is the language used the only appropriate language. It is also not a teaching tool. It is a constructing tool. A K-12 balanced, comprehensive, and sequential arts curriculum is a rare commodity. The writers intend that this guideline communicate areas of critical importance in strengthening arts education programming in our state and encourage thoughtful consideration of the arts as disciplines necessary, fundamental, and basic to the education of every human being.



Dance

Beginning with the first breath and ending with the last, humans move, and from the expressive urges of that movement, dance is born. If life is movement, then the art of that movement is dance.

--Charles Fowler

What is Dance ?

Dance is the language of the body and the soul. It is the artistic link of expression between movement and feeling. Even before the concept of art existed, man expressed himself through movement, an instinctual mode of communication. Dance is a traditional, ritualistic, and representational expression.

As an art form, dance is the visual expression of an idea communicated by the body. Dance requires movement; however, all movement may not be dance. Movement, whether natural, expressive, or creative, implies less refinement in the performance of the body. Movement becomes dance when the movement design or purpose takes on a specific form designed to communicate. This distinction between movement and dance should be considered when planning curriculum.

The Elements of Dance

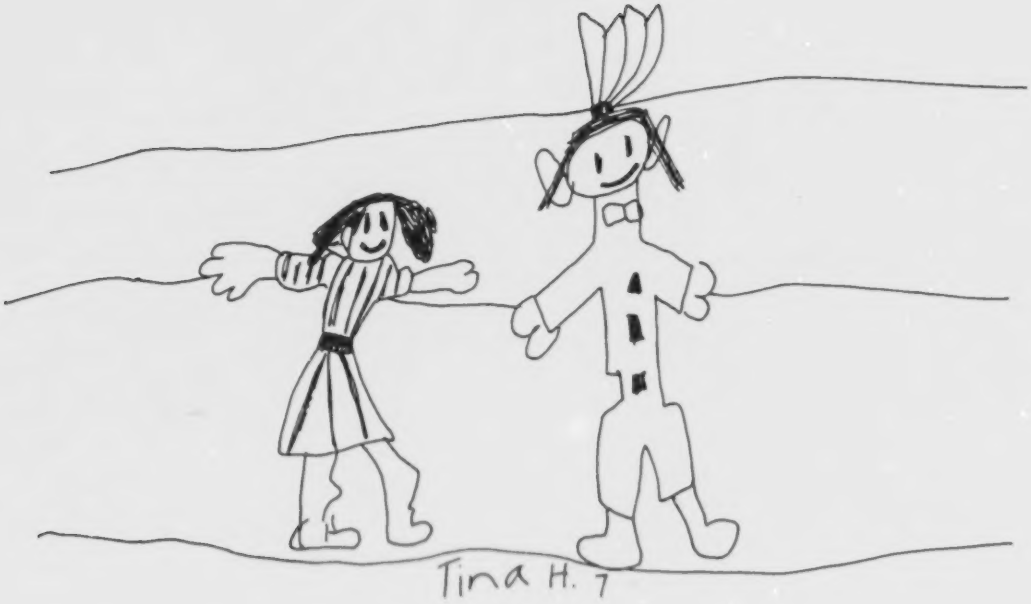
The basic elements of dance and movement are:

Energy (the amount and quality of motion)
Rhythm (the speed, accents, and measure of time)
Space (levels, directions, and size)
Form/Design (the organization of time, energy, and space into a definite shape or arrangement)

Within these elements lie the skills necessary to build a foundation for participating in dance.

Dance as Heritage

Dance heritage recognizes the universality of human conditions and lifestyles. Dance reflects social, religious, philosophical, political, and environmental factors in any society. It is also an instrument to aid bilingual and multicultural awareness as a non-verbal medium. The study and appreciation of the multi-ethnic and multicultural aspects of dance can promote global acceptance of cultural similarities and differences.


Tina H. 7

Dance in Education

In terms of human development and expression, dance can make a significant contribution to the curriculum. There is an inherent need for the individual to move the body. As children develop mentally and physically, they need to be able to organize the mind and body to perceive, understand, create, and execute movements with ever-increasing complexity. Dance encompasses a systematic body of knowledge that enables the student to attain a desired end.

An arts curriculum should promote dance/movement skills that introduce and extend the artistic, cognitive, and psychomotor potentials of the student. Dance can augment the development of the whole child by providing avenues for artistic and creative expression. It offers a means for any child, including those with special needs, to increase self-confidence and self-esteem, improve physical coordination, discover enjoyment through rhythmic movement, and develop cooperation and communication skills.

While dance is a refinement of the inherent need to move, it may also make use of elements of other art forms. Dance may be complemented by music, theatre, and visual arts to tell a story, interpret a musical score, or create a visual experience.

On with the dance! Let joy be unconfined. . .
--Lord Byron

Goal 1: Students are able to use sensory experiences to comprehend various art forms.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2 (4-6)**	**Level 3 (7-9)**	**Level 4 (10-12)**

1.1 The teacher will provide opportunities for the student to **develop awareness of a variety of dance expressions and styles** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Level 1 (K-3)	Level 2 (4-6)	Level 3 (7-9)	Level 4 (10-12)
Observe a variety of dance styles and performances: view video tapes or movies of several dance styles. Observe and discuss varied uses of the body.	Observe and compare a multicultural aspect of dance and its influences upon expression and style: • a demonstration by an Indian tribal dance group • Mexican dance demonstration • video tape of folk dances from several countries	Interrelate historical contributions to dance and their influence upon styles and trends, e.g., reports or handouts on historical works of dance.	Evaluate the implications of dance as a universal language in the arts.

1.2 The teacher will provide the opportunity for the student to **learn about practicing professionals in dance-related fields** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

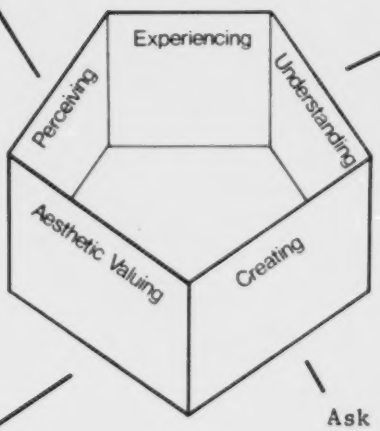
Level 1 (K-3)	Level 2 (4-6)	Level 3 (7-9)	Level 4 (10-12)
Observe practicing professionals at work in dance-related fields/settings such as: • classrooms • professional studios • training institutions • concerts	Identify professional qualifications in dance-related careers: • interview professional • research literature	Discuss dance-related careers such as choreography, notation, management, and technical support in regard to lifestyle, commitment, and salary. Interact with practicing professionals, • as a volunteer • as an observer at a rehearsal • in discussion	Evaluate and appraise dance-related careers through: • class discussions • written reports

Learning Process Example for Goal 1, Objective 1, Level 2

Level 2. Observe and compare a multicultural aspect of dance and its influences upon expression and style.

Have the students observe a video tape of a traditional Northwest Indian dance.

Lead a discussion about the ways in which the upper and lower body are used. Identify the prancing, shuffling, stationary pulsing, etc. that are done with the feet, knees, and total body. Identify the head movements and the eye directions used. Identify the hand and arm movements that are used and how compatible they are with the foot movements. List the ways in which the song pulse is demonstrated by the dancers.



Have the students imitate some of the identified body movements, using traditional Northwest Indian music and sound, before teaching the dance.

Ask students to recreate the dance giving evidence that they understand the relationships between the dance and the cultural and historical influences from which it came.

Ask students to write about their impressions of the effectiveness of this dance as the interpretation of the story or legend.

Goal 2: Students are able to use their skills to participate in the arts.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

2.1 The teacher will provide opportunities for the student to **develop skills in the basic components of movement/dance** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Attain an awareness of: • Body parts and shapes (linear, curved, angular, symmetrical, asymmetrical) • Space (levels, directions, pathways, size) • Energy (locomotor skills, non-locomotor skills, speed, force, flow) • Rhythm • Form	Organize a movement sequence individually using one or two dance elements.	Construct a movement phrase using manipulative equipment such as ribbons or scarves. Construct and refine a movement sequence with a partner using two or more elements.	Create and refine a movement sequence in a small group using all dance elements.

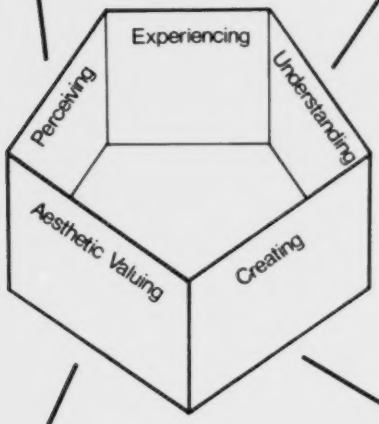
2.2 The teacher will provide opportunities for the student to **develop skill in responding to rhythm** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Recognize elements of rhythm: • beat/pulse • accent • measure • tempo • duration • pattern • phrase	Plan and execute a series of rhythmic elements.	Combine a rhythmic pattern with a movement expression.	Appraise the effect of speed, force, and flow on a musical movement pattern.

Level 4. Appraise the effect of speed, force, and flow on a musical movement pattern.

Have the students observe a film that features animals (Animals Move in Many Ways or the video, "Secrets on the Wing," featuring Stephen Dalton's photography). Ask them to look for repeated body movement patterns such as heads bobbing, tails twitching, eyes blinking, trunks swaying. List the shared observations.

Ask students to imitate these repeated body movements as you list and discuss them.



Have small groups of students imitate a series of body movement patterns that have been observed from animals. Have students provide imitative sound effects for accompaniment. As the groups share their rhythmic patterns, ask questions such as: Did the rhythmic sound and movement reflect the size of the animal? Did the movements give a sense of the animal's weight? Did the group effectively use many parts of their bodies to imitate the movement rhythms? Did the group vary the speed of sounds and the movements? Did the group include body shapes that were curved, straight, or twisted? Were the repeated rhythmic patterns shown with very light or very strong movements throughout or was there a variety? Were the groups' animals slow or quick? Discussion for this session should center around the knowledge that speed, flow, and force can be varied and that these qualities can be controlled to fit specific objectives.

Have the students create original animal movement sequences that show a variety of speed and force. The animals may be real or imagined, and the movement patterns must be accompanied by chosen repetitive sound patterns that are reflections of the speeds and forces used. Each sequence should include a flow of repetitive movements for the animal moving at slow, moderate, and rapid tempos.

As students share, they should be encouraged to critique and respond to each other's work using questions such as: What physical qualities of the animal were apparent. . . weight? size? length of gait? Could you discern the environment of the animal from the movements used? What different body part rhythms did you see? What situation or setting allowed the most weight transference? the most deceleration? Were the selected rhythmic sounds compatible with the movement rhythms?

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

2.3 The teacher will provide opportunities for the student to **respond to music through movement** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

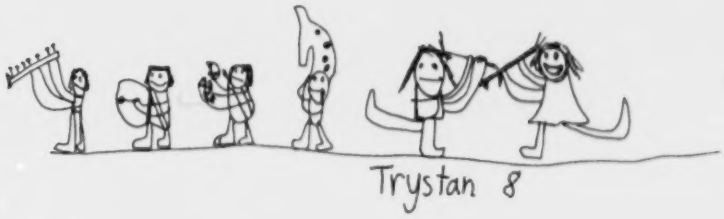
Move to the beat. Experience like and unlike phrases through movement.	Make appropriate movement responses to melodic, rhythmic, and expressive elements in music.	Experience and create various dance forms. Develop original dances using simple musical rhythms, style, and form.	Develop original dances using complex musical rhythms and form which represent a style.

2.4 The teacher will provide opportunities for the student to **develop skills of cooperative interaction with others** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Observe groups working cooperatively: attend a dance performance.	Discuss basic skills for cooperative interaction: • observing • listening • communicating • valuing • responding	Create a movement/dance phrase with a partner or two other people.	Choreograph, perform, and evaluate a group dance.

2.5 The teacher will provide opportunities for the student to **develop skills in technical aspects of dance production** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Observe a dance performance.	Define basic production elements: props, sets, costumes, makeup, lighting, and sound.	Use one or more skills in a production situation: design a background for an original dance sequence.	Organize a systematic framework for production.



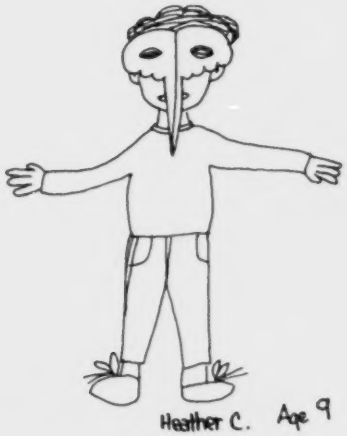
Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

2.6 The teacher will provide opportunities for the student to **develop and use appropriate dance vocabulary** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Match movement vocabulary to specific dance elements.	Use vocabulary while working with others.	Communicate a short thematic idea: describe shape, rhythm, and sounds needed to express a specific impression.	Use appropriate dance vocabulary to critique a dancework: explain effective use of dance elements in another work or production.

2.7 The teacher will provide opportunities for the student to **develop skills of self-discipline** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Recognize criteria for participation and performance: • how to take a class • behavior backstage Realize proper care and maintenance of equipment and supplies: • footwear • dancewear • dance studio	Work cooperatively within a group context. Create a work within a specified framework; for example, work in pairs.	Establish a commitment to a specific task or assignment. Make personal and/or group decisions within a problem-solving context.	Evaluate personal performance in class. Evaluate effective use of materials in performance.



DeckyC.9

Goal 3: Students are able to apply their knowledge of concepts, elements, principles, theories, and processes in the arts.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

3.1 The teacher will provide opportunities for the student to **identify and apply, space, energy, rhythm, and form** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore the elements of dance.	Sequence, pattern, and develop dance elements, e.g., demonstrate a run from one point to another with a change of level.	Recognize different styles relating to elements of dance such as: • ballet • jazz • tap • modern • ethnic • social • folk	Combine dance elements to create a specific effect.

3.2 The teacher will provide opportunities for the student to **identify and apply the qualities of movement in dance** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Introduce qualities of movement: • flexions, extensions, and rotations • swinging • sustained • percussion • vibratory • suspended • contractions and releases • falls and recoveries	Sequence, pattern, and develop qualities in dance: • swing • rise • sustain • fall • recover in sequence	Evaluate the qualities used in various dance styles.	Analyze dance based on the qualities of movements and their effect.

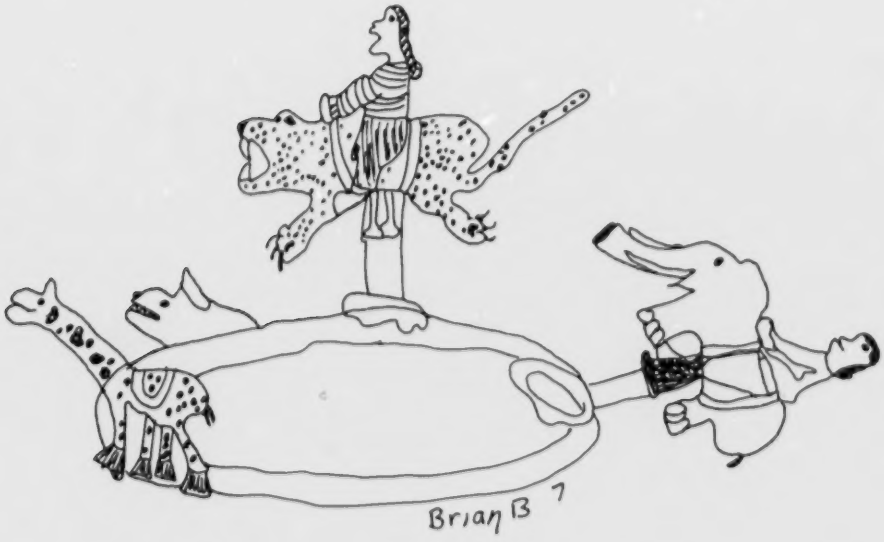
Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

3.3 The teacher will provide opportunities for the student to **identify and apply the language and terms of dance** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Level 1	Level 2	Level 3	Level 4
Become familiar with dance language and terms such as: • pirouette • lunge • isolation • sequence • composition	Develop vocabulary of dance language and terms.	Apply dance language and terms: perform steps after hearing terms.	Incorporate language and terms of dance in a creative and evaluative capacity; for example, combine steps in a creative way and evaluate the combinations.

3.4 The teacher will provide opportunities for the student to **explore movement as it relates to the other art forms** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

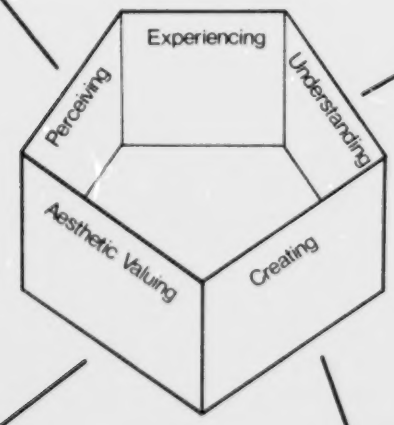
Level 1	Level 2	Level 3	Level 4
Introduce students to basic elements of other art forms such as staging, lighting, and blocking in drama.	Develop skill in the classification of the elements of other art forms such as: • contrasting forms in music • staging in drama • pattern in art • arrangement of a dance	Distinguish relationships between dance and other art forms: • express dynamics in music • represent the line of a painting through body movement	Synthesize dance and related arts elements: stage a production using props, set design, and music.



Level 3. Distinguish relationships between dance and other art forms.

As homework, ask students to watch a T.V. show or commercial and list the many ways that the characters and plot are supported by the use of costumes, props, slow and rapid body movements, and sound effects.

As students share their reports, use questions to prompt a discussion about the most appropriate use of each arts component. Could we imitate that particular sound effect with movement? Would the character be as obvious if the costume were changed? How? Can inanimate objects use costumes?



Have the class watch a tape of a T.V. show ("The Bill Cosby Show," for instance) and observe ways in which movement and dance are used to introduce characters and to sustain character image throughout.

Ask students to tell a story through dance involving character and plot (drama) supported by visual aids such as masks, props, simple costumes, and sound.

Critique shared works on the basis of what movements effectively worked or didn't work for the story line. Discuss the ways in which music and sound effects reinforced the character and plot.

Goal 4: Students are able to express themselves creatively through the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

4.1 The teacher will provide opportunities for the student to **apply basic elements of dance in an original artistic statement** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Combine basic dance elements in a short dance phrase.	Create a movement phrase with a beginning, middle, and end.	Choreograph a short dance and present it before an audience.	Create group choreography for critique and refinement.

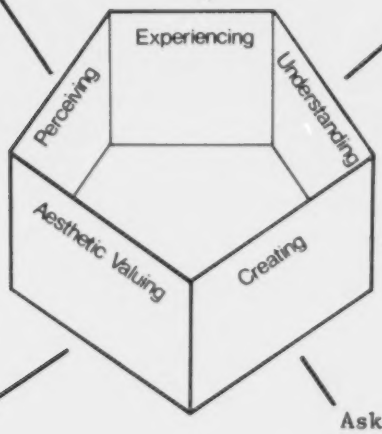
4.2 The teacher will provide opportunities for the student to **develop original dance statements which communicate ideas, moods, and/or feelings** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Develop a feeling, emotion, or idea into a short dance phrase.	Communicate to others feelings, ideas, images, or purpose through original compositions.	Express a specific feeling or emotion through movement.	Analyze a dance involving a feeling or emotion.

Level 1. Combine basic dance elements in a short dance phrase.

Through the use of film or video shorts, have students observe body movements that create emotions.

Direct half of the students at a time through a series of coached movements while the other half of the students observe. Direct the students to move around the room: with head down and shoulders drooped; with arms up, head up, and eyebrows arched; with upper body curved to the right, right hand on hip, and face muscles drooped.



Lead a discussion with questions such as: What did the dancers do to make the emotion clear? Which of the body movements clearly communicated the emotion? Would the emotion have been as clear if one of the body movements had not been used? Was the energy that the students used important to the feeling or emotion? Is it possible to portray an emotion or feeling without having our thoughts reflect that same feeling?

Ask students to work in pairs or trios to develop a dance phrase that evokes a feeling, emotion, or idea. Attention should be given to body shape, pathway, level, and speed.

Critique the effective use of body shape, pathway, and speed of movement to the emotion being portrayed through movement.

Goal 5: Students are able to make informed judgments about the arts and the relationship of the arts to the histories, cultures, and environments of the world's people.

Introductory	*Intermediate*		*Advanced*
Level 1 (K-3)	***Level 2 (4-6)***	***Level 3 (7-9)***	***Level 4 (10-12)***

5.1 The teacher will provide opportunities for the student to **make informed judgments to evaluate dance** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Observe a variety of dance performances.	Recognize valid artistic judgments related to dance.	Independently critique a dance through verbal or written response.	Compare and discuss perceptions related to culture, period, and style.

5.2 The teacher will provide opportunities for the student to **appreciate the creative abilities of others** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Recognize abilities of others. Participate in shared movement activities.	Recognize and demonstrate varied artistic styles.	Analyze artistic interpretation of the work of others: • music • line • form • energy	Critically evaluate an artistic composition such as: • choreography • performance • production

5.3 The teacher will provide opportunities for the student to **develop appropriate audience skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Identify and judge audience behavior: • observe performance of peers • attend concerts	Exhibit appropriate audience behavior, e.g., • attentiveness • response to performance	Indicate personal perception of audience behavior through: • discussion • written critique of self and others	Analyze behavior related to varied situations, cultures, and historical periods.

5.4 The teacher will provide opportunities for the student to **recognize the role of dance in world cultures** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

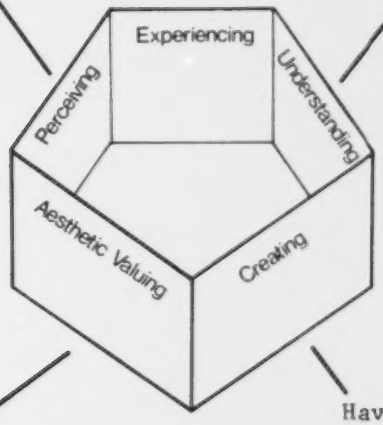
Recognize the historical and cultural contexts of dance.	Examine the development of historical and cultural implications of dance.	Explore the cross-cultural and social contexts of dance.	Compare and state relationships of dance through historical periods and cultures; for example, evolution of tap dance.

Level 2. Examine the development of historical and cultural implications of dance.

Have students listen to different Renaissance country and court dance music. Study pictures of period costumes of the Renaissance.

Teach an example of a country dance and a court dance.

Ask students to make distinctions between the costumes, settings, and the purposes of the country and court dances.



Have students recreate, within a theatrical framework, a country or court environment using dance as the central element (maypole dance, harvest celebration, or grand ball dance, for instance).

Ask students to observe each other and observe the varying styles and qualities that are found in the country and the court dances.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

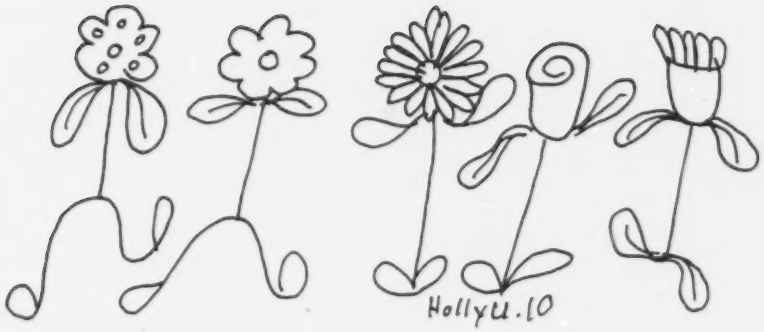
5.5 The teacher will provide opportunities for the student to **recognize dance as a lifelong activity** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Observe a variety of historical and cultural styles such as:
- romantic
- African
- contemporary

Describe and define a variety of styles and forms within specific cultures and historical periods:
- round dance
- friendship dance of Native Americans
- twentieth century modern
- breakdancing

Compare and contrast historical and cultural contexts; for example, social, intellectual, economic; contributions of significant others such as Petipa, Graham, Balanchine; styles and periods, such as romantic, classical.

Analyze universal implications and infer possibilities for the future of dance:
- visions
- goals



Dance: Selected Glossary of Terms

body awareness - sensitivity to the body parts and movement.

choreography - the art of planning and arranging dance movements into a meaningful whole; the process of building a whole composition.

a dance - an organized or composed sequence of movements in a definite rhythmic pattern.

dance patterns - an organization of artistic parts used to form a unified whole.

dance performance - exhibition of a refined movement experience.

dance style - a specific manner of presentation with distinctive characteristics.

design (form) - organization of time, energy, and space into a definite shape or arrangement.

force - release of body energy controlled by the body's joints and muscular action and affecting the quality of the resulting movement.

energy - the force with which the movement is released.

kinesthetic - the ability of an individual to feel or sense movements of the body.

locomotor movements - actions that take the body from one place to another.

non-locomotor movements - actions performed within the space in one place.

meter - grouping of beats by means of accents to form rhythm in time.

movement theme - subject of the composition.

rhythm - the regular pattern of movement and/or sound; a relationship between time and force factors.

rhythmic combinations - interaction between movement variations using meter, steps, and space.

tempo - rate of speed of movement.

Dance: Selected References

Andreu, Helene C. Jazz Dance: An Adult Beginner's Guide. Englewood Cliffs, N.J.: Prentice-Hall, 1983.

History, warm-ups, and exercises for class.

Audy, Robert. Tap Dancing: How to Teach Yourself to Tap. New York: Random, Vintage Books, 1976.

Manual for teaching basic tap steps, terminology, routines. Includes warm-ups, practice schedules, photos of technique, and suggestions for music.

Cayou, Delores. Modern Jazz Dance. Palo Alto: Mayfield Publishing, 1971.

An introduction to the technique of modern jazz: isolations, turns, walks and combinations. Includes some history and suggestions for music. Out of print, but worth searching for.

Duffy, Natalie. Modern Dance: An Adult Beginner's Guide. Englewood Cliffs, N.J.: Prentice-Hall, Spectrum Books, 1982.

Good teaching reference in techniques, movement, improvisation, choreography, and performance.

Ellfeldt, Lois. A Primer for Choreographers. Palo Alto: Mayfield Publishing, 1967.

A guideline for approaches to choreography. Identifies vocabulary and rules of dance/movement through component elements. Uses problem solving approaches as lead-up to choreography.

Ellfeldt, Lois, and Edwin Carnes. Dance Production Handbook, or Later Is Too Late. Palo Alto: National Press Books.

Details how-to's of dance production including costuming, rehearsals, management, scenery, accompaniment, lighting, resources, performances, references. Excellent for school use. Out of print, but worth searching for.

Fonteyn, Margot. The Magic of Dance. New York: Knopf, 1982.

Fonteyn's personal vision of the history of dance, primarily the history of ballet, inspired by her six-part B.B.C. television companion series. Focus on cultural significance and great contributors of ballet.

Gilbert, Anne Green. Teaching the Three R's Through Movement Experiences. Minneapolis: Burgess, 1977.

Ideas that work! Many movement activities to use in teaching language arts, mathematics, science, social studies, and art. Extensive annotated bibliography.

Gilliom, Bonnie. Basic Movement Education for Children. Reading, Mass.: Addison-Wesley, 1969.

Highly recommended as a basic text for movement. Excellent and easy to follow lesson plans focusing on the concepts of movement and dance.

Grant, Gail. Technical Manual & Dictionary of Classical Ballet. 3rd rev. ed. Mineola, N.Y.: Dover, 1982.

Includes pronunciation guide; descriptions of positions of the body, feet, and legs; illustrations; and ballet bibliography.

Hammond, Sandra. Ballet: Beyond the Basics. Palo Alto: Mayfield Publishing, 1982.

Covers component elements of ballet beginning with basics and progressing to complex, with exercises, terminology, descriptions, and illustrations. Artistic, historical perspective includes illustrations, ballet lessons, and descriptions from as far back as 1820.

Harris, Jane A., and Anne M. Pittman. Dance a While: Handbook of Folk, Square & Social Dance. 5th ed. Edina, Minn.: Burgess MN Intl., 1978.

Classic text on social, folk, and square dance. Contains good illustrations and descriptions as well as many dances.

H'Doubler, Margaret N. Dance: A Creative Art Experience. Madison, Wis.: University of Wisconsin Press, 1957.

Theory, philosophy, basic aspects, and enduring qualities of dance which are within the reach of everyone.

Highwater, Jamake. Dance: Rituals of Experience. Rev. ed. New York: Van der Marck, 1985.

Historical perspective of dance as ritual, art, and culture which examines the connection between movement and the primal nature of man.

Humphrey, Doris. The Art of Making Dances. New York: Grove, 1962.

Classic text on choreography with excellent movement problems for students to solve. A must for composition teachers or people who want help with choreography.

Jacob, Ellen. Dancing: A Guide for the Dancer You Can Be. Reading, Mass.: Addison-Wesley, 1981.

Joukowsky, Anatol M. The Teaching of Ethnic Dance. Salem, N.H.: Ayer Co. Pubs., 1980.

Covers approaches to teaching ethnic dance. Includes patterns and background information from Europe, Asia, and Russia.

Joyce, Mary. Dance Technique for Children. Palo Alto: Mayfield Publishing, 1984.

Ideas for teaching dance technique to children while maintaining creativity and fun.

Joyce, Mary. First Steps in Teaching Creative Dance to Children. 2nd ed. Palo Alto: Mayfield Publishing, 1980.

Excellent handbook containing 34 lesson plans for creative dance.

Kogan, Sheila. Step by Step: A Complete Movement Education Curriculum from Pre-School to 6th Grade. Byron, Calif.: Front Row, 1982.

Lesson plans for elementary movement and dance for children. Some very helpful ideas and fun activities.

Kraus, Richard G. Folk Dancing: A Guide for Schools, Colleges, & Recreation Groups. New York: Macmillan, 1962.

Organizes folk dance activities. Text edition available.

Kraus, Richard G., and Sarah Charman. A History of the Dance in Art and Education. 2nd Ed. Englewood Cliffs, N.J.: Prentice-Hall, 1983.

Traces historical development of dance; looks at dance in education and its meaning in contemporary society; speaks to types of dance programs in school and colleges.

Murray, Ruth L. Dance in Elementary Education: A Program for Boys & Girls. 3rd ed. New York: Harper & Row, 1975.

Practical approaches to understanding and teaching dance/movement in elementary school. Focus on dance through experiences in skill development, rhythm, making dances, and learning dances. Includes teaching references.

Nelson, Esther L. Dancing Games for Children of All Ages. New York: Sterling, 1984.

Presents a variety of movement experiences and games to develop creativity while having fun.

Norris, Dorothy E., and Reva P. Shiner. Keynotes to Modern Dance. Ann Arbor: Books on Demand, 1969. (reprint ed.)

Excellent handbook for modern dance. Lesson plans, teaching tips, basic movements, patterns, composition ideas, and musical selections.

Penrod, James, and Janice Plastino. The Dancer Prepares: Modern Dance for Beginners. 2nd ed. Palo Alto: Mayfield Publishing, 1980.

Basic analysis of positions, technique, history, anatomy, music, choreographic approaches, evaluation, and class procedures.

Reynolds, Nancy, ed. The Dance Catalogue, A Complete Guide to Today's World of Dance. New York: Crown, Harmony Books, 1979.

Comprehensive catalogue designed by Joan Peckolick.

Sherbon, Elizabeth. On the Count of One: Modern Dance Methods. 3rd ed. Palo Alto: Mayfield Publishing, 1982.

Suggestions for movement exploration, improvisation through components of dance, and dance technique. Suggestions for lesson plans, resources. Blends artistic considerations with movement exercises.

Shreeves, Rosamund. Movement & Educational Dance for Children. Boston: Plays, 1980.

A practical guide for teaching modern dance in primary school. Includes movement, materials, and methods.

Stearns, Marshall, and Jean Stearns. Jazz Dance: The Story of American Vernacular Dance. New York: Schirmer Books, 1979.

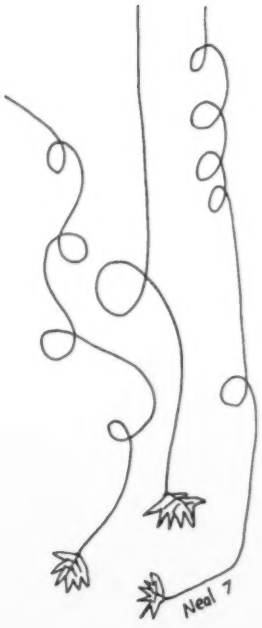
History and development of jazz dance in the United States with major contributors and performers noted. Includes appendix of films, kinescopes, and movement notation.

Stodelle, Ernestine. The Dance Technique of Doris Humphrey & Its Creative Potential. Princeton, N.J.: Princeton Book Co., 1978.

Background, technique, and expression of modern dance as developed by Doris Humphrey.

Washbourne, Diana. Basic Tap Dancing. New York: Penguin, 1981.

Mini-manual of exercises for beginning tap dance illustrated with photographs.



Weikart, Phyllis. Teaching Movement & Dance. Ypsilanti, Mich.: High-Scope, 1982.

A must for teachers wanting to incorporate folk dance into their curriculum. Filled with dances from around the world. Easy to understand. Adaptations for handicapped included. Elementary through advanced dances.

When you are eight years old and you have acted the role of Christopher Columbus, you never forget that it was you who discovered America!

--Joseph Lee, PLAY IN EDUCATION

What is Drama/Theatre ?

Drama integrates all the visual and performing art forms with the literary arts. It is interdisciplinary in nature and global in scope. From the time that the first hunter related his experiences around the evening fire to today's modern problems, drama has been the medium that integrates man's message.

To understand Drama/Theatre we must first distinguish between the terms. Drama, as it is used in this section, refers to a process of telling a story through character and action. Theatre is the performance of a dramatic composition using staging and production elements. Taken together, the two terms represent the whole of the dramatic experience.

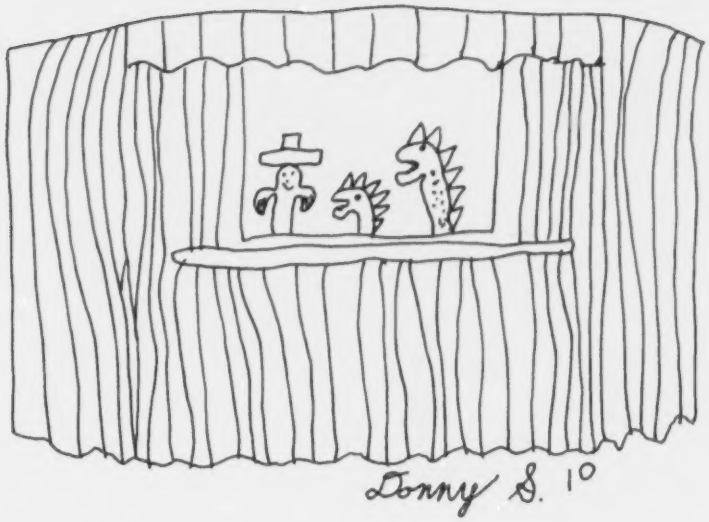
The Elements of Drama/Theatre

The basic elements of Drama/Theatre include:

The Player:	senses, body, movement, imagination, vocalization, characterization
The Play:	plot, character, theme, dialogue, spectacle, sound
The Audience:	perception, response, evaluation

Drama/Theatre as Heritage

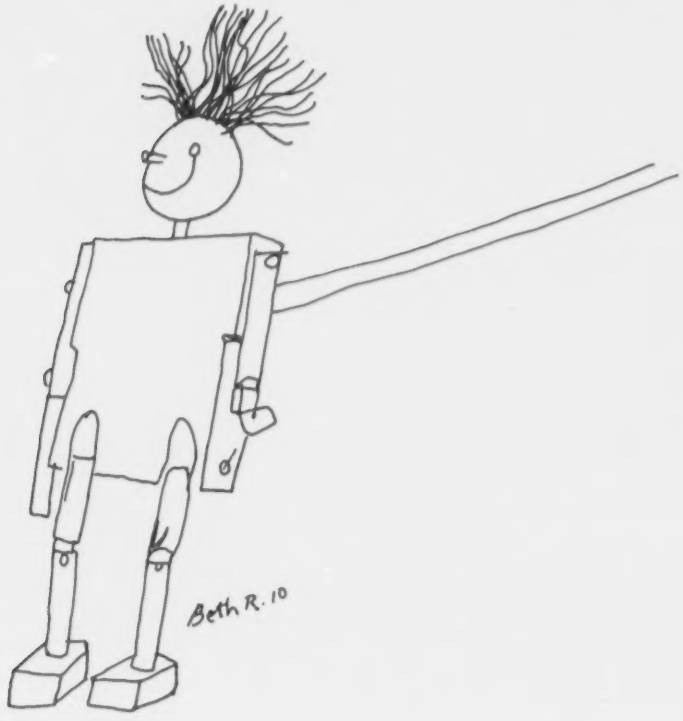
Since Drama/Theatre involves the integration of movement, sound, and language, it is an ideal art form to aid in interdisciplinary instruction of cultural heritages of the world. The social, religious, philosophical, political, and environmental factors of any society can be addressed through dramatic responses. While Drama/Theatre serves a vital function as a means of experiencing the past, it also can enrich the quality of the present as well as providing insights to the future.


Donny S. 10

Drama/Theatre in Education

Drama's relevance to the contemporary world is both immediate and dynamic. All children naturally involve themselves in drama experiences as a means of trying out possible behavioral choices as well as exploring realms of imagination and fantasy. A sound educational program can respond to this interest by directing and developing appropriate curriculum choices.

In developing a curriculum for Drama/Theatre, educators must be cognizant of the need for a comprehensive K-12 program. From their earliest educational experiences, students need to develop skills, concepts, attitudes, and values in Drama/Theatre. Ultimately, this can lead to evaluating the potential of drama and theatre to bring insight into human behavior and change to society. All students, including the gifted and talented and those with special needs, can benefit from this instruction.



Goal 1: Students are able to use sensory experiences to comprehend various art forms.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

1.1 The teacher will provide opportunities for the student to **develop an awareness of emotions by means of the senses** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Use and identify sensory stimuli selected from the environment (sight, smell, taste, touch, sound): • smelling a rose • eating an ice cream cone	Analyze the emotional response to stimuli: What feeling do you associate with the smell of a rose?	Recall sensory stimuli and its emotional memory: Recall smelling a rose and how it made you feel.	Recall past emotional responses through the use of sense memory: Recall a birthday party through remembered smells, sounds, tastes, etc.

1.2 The teacher will provide opportunities for the student to **develop an awareness of drama/theatre in the environment around them** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Observe an environmental event and a character: A man pumping gas.	Identify dramatic and theatrical characteristics: How does the man pump the gas?	Analyze the dramatic potential of the observation: Why does the man pump gas in a particular manner?	Compare and be able to recall observations: Compare the ways people work at various service jobs.

1.3 The teacher will provide opportunities for the student to **learn about a range of theatrical performances** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

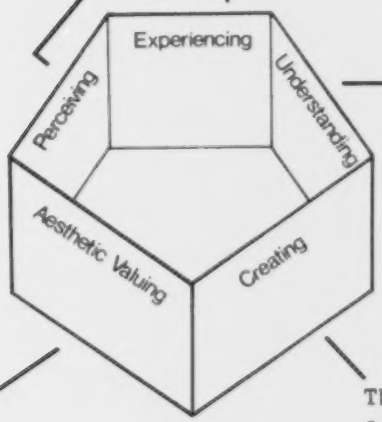
Watch a short presentation: • a puppet play • a story teller • musicians • dancers	Watch short plays, concerts, improvisations, pantomimes, and dance programs.	Attend full length productions: • plays • operas • ballets • concerts	See a wide range of offerings from classical to avant-garde and performance art.

1.4 The teacher will provide opportunities for the student to **learn about theatre artists** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Tour the back stage.	Schedule a post-play discussion.	Attend a rehearsal.	Discuss career opportunities with theatre artists.

Level 3. Analyze the dramatic potential of an observed event or character.

Students will recount observed situations and select a situation which they believe to have dramatic and theatrical potential such as the aftermath of a traffic accident or a family dispute.



They will label the components of the event as if it were to be performed (characters, setting, conflict, resolution).

They will re-create the event giving it a dramatic structure of given circumstances, incident, conflict, climax, and resolution, working as a group to improvise or script the scene.

Afterwards, the class will discuss and evaluate how successful the recreation has been, both as a true reflection of the event and as a structured theatrical event.

Goal 2: Students are able to use their skills to participate in the arts.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

2.1 The teacher will provide opportunities for the student to **develop concentration skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Focus on a given point: • feel your pulse • listen for sounds	Develop trust in one's self and others.	Use imagination to release body tension.	Concentrate on simultaneous tasks, e.g., pantomime objects while improvising dialogue.

2.2 The teacher will provide opportunities for the student to **develop movement skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore movement of body parts such as movement of wrist, arm, leg: • locomotor (walk, hop, skip) • non-locomotor (bend, stretch, bounce)	Move in response to various stimuli: • music • mood	Use appropriate movement to accomplish a specific objective. Identify the objective(s) while observing a character's behavior.	Move and relate physically with other characters: blocking and business. Understand and use the terminology of stage directions.

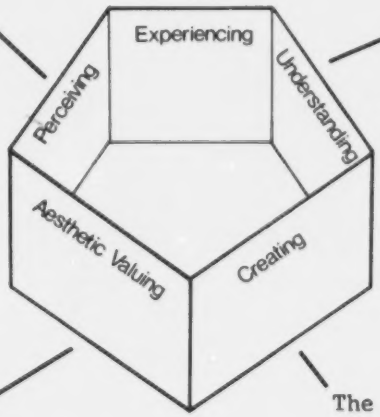
2.3 The teacher will provide opportunities for the student to **develop vocal skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore vocal ranges, qualities, and dynamics: • pitch • tone • meter	Vocalize in response to stimuli (mood, color, emotion, setting): • How would you sound in a cave? • What kind of sound expresses sadness?	Portray a special character using appropriate vocalization; an old man or an elephant.	Respond to characters using vocalization. Develop skills in rate, projection, and diction.

Level 1. Explore movement of body parts such as movement of wrist, arm, leg, etc.

The teacher has the student identify and move each of his/her flexible body parts singly ("Wiggle your thumb, your hand, your arm. . .") and in combination ("Stick out your elbows and open your eyes as wide as you can. . ."). Students will explore locomotive skills as the teacher asks, "How many ways can you move across the floor?" and students move by walking, hopping, skipping, and so forth. Students will explore nonlocomotive skills as the teacher asks, "How many ways can we move staying in one place?" and students move by crouching, stretching, twisting.

After locomotive movement, the teacher may ask, "What kind of character moves this way? What animals move this way? What kinds of machines?"



The teacher then asks students to create types of movement, to share them with others who then imitate, and to make up names for the movements. For example, undulating arms out to the side of the body might be called "warpling."

The teacher then gives small groups a problem to solve, such as to create a sequence of three movements involving one "traveling" movement and two "standing still" movements.

Groups prepare the sequences, then perform them for the rest of the class. The observing students tell if and how the problem was solved, and what effect they found was created by the sequence.

Mandy a

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

2.4 The teacher will provide opportunities for the student to **develop imagination skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Respond to suggested sensory images. Recall a suggested sensory image: Remember a sunny day.	Respond to remembered situations involving a range of sensory images: Recall your first day at school. Recall a situation (floating down a river on a sunny day).	Respond to an imaginary role in a given situation: Imagine that you are a knight riding your horse through the forest on a sunny day. Develop an appropriate background for the character: Imagine that you are the king's son on the day of battle riding your horse through the forest.	Respond as an imagined character to another imagined character. Re-create emotional states by sensory images.

2.5 The teacher will provide opportunities for the student to **develop qualities of self-discipline** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Respect each other's person and space. Respond to director's control: • rules • signals	Exhibit qualities of self-discipline as they relate to the individual and to the group.	Exhibit qualities of self-discipline as they relate to an ensemble task: memorize lines by a certain date; cooperate with fellow players in an improvised scene.	Exhibit professionalism in rehearsal and performance.

Goal 3: Students are able to apply their knowledge of concepts, elements, principles, theories, and processes in the arts.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

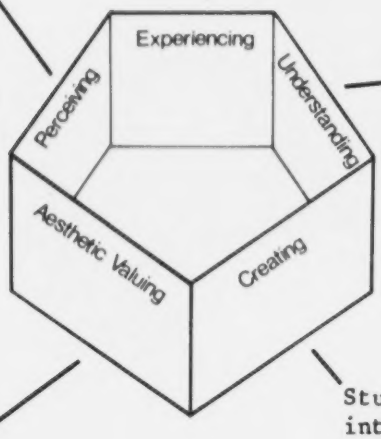
3.1 The teacher will provide opportunities for the student to **identify and apply the elements of drama** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Recognize plot. What is the story about?	Identify the beginning, middle, and end.	Identify and analyze the plot structure.	Compare the structures of a variety of plots: • tragedy (classical and contemporary) • comedy (situation, character, manners, farce, fantasy, melodrama)
Identify characters.	Determine the intention of the major and minor characters.	Analyze the protagonist's and the antagonist's traits.	Compare the choices made by the protagonists and the antagonists.
Analyze the setting. Identify when and where the action takes place.	Identify the elements of setting: • time • place • mood	Analyze the setting's effect on character and action.	Interrelate the setting with mood and theme.
Recognize the main idea or theme.	Identify the type of themes: • stated directly • implied • symbolized • allegorical	Analyze theme structures.	Criticize and defend the effectiveness of the presentation of the theme.
Notice the ways characters in a drama speak and use dialogue.	Identify how the characters use dialogue differently: • personality • emotion • intention	Analyze the characters' dialogue: • dialect • class • historical period • intentions	Compare and judge the effectiveness of dialogue (how does the dialogue fit the characters in the play?)
Identify the visual elements in a story: setting, actions, appearance of the character.	Identify the visual elements implied in a playscript: costumes, sets, lighting, makeup, physical actions.	Analyze the choices a playwright and/or director has made in the visual elements of a particular script.	Explore the interrelation of aural and visual elements in a particular script.
Identify the aural elements in a story: dialogue, sound, music.	Identify the aural elements implied in a playscript.	Analyze the choices a playwright has made in the aural elements of a particular script.	Explore the interrelation of aural and visual elements as they relate to theatre as an art form.

Level 4. Compare the choices made by the protagonists and the antagonists.

Students will read Sophocles' Antigone, identifying Antigone and Creon as protagonist and antagonist, and list the range of their motivations: revenge, power, love, fear, duty, worship.

Through improvisation, role playing, and scripted rehearsal, students will confront the central conflicts of key scenes: Antigone/Ismene (sisters-equals), Haemon/Creon (son-father), Antigone/Creon (subject-ruler).



Students will list the decisions made and actions taken by each major character throughout the play, telling which forces motivate each choice.

Students will present their interpretations of each character through performance, discussion, or written presentation, justifying the character's choices as effects of their background and motivation and as a means of reaching their particular goals.

Students will evaluate how the choices and actions of the protagonist and antagonist are causally and intricately linked. They will also examine if and how the playwright involves the audience in identifying with and judging the choices of each.

Goal 4: Students are able to express themselves creatively through the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

4.1 The teacher will provide opportunities for the student to **develop a range of original dramatic pieces** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Participate in creative drama activities. Tell stories and use puppets.	Participate in playmaking, story theatre, pantomime, and improvisation.	Write and improvise scenes and short stories based on the student's ideas.	Devise full-length productions. Devise productions including music and choreography.

4.2 The teacher will provide opportunities for the student to **develop and perform an original character** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Move like a character other than yourself: • clown • elephant	Move and speak like a character other than yourself.	Move and speak as different characters using intention affected by mood and feeling.	Move and speak like a character other than yourself, using an intention and overcoming an obstacle.

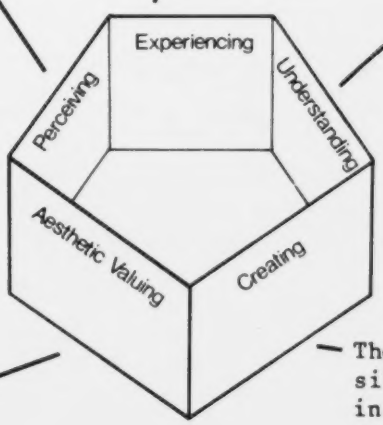
4.3 The teacher will provide opportunities for the student to **develop original theatrical designs** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Draw pictures of scenes utilizing production elements: • costumes • sets • makeup • lighting	Utilize simple materials and transform them to production.	Use the elements of design to create theatrical design: • line • color • shape • space	Execute designs to be used for performance giving consideration to use, cost, and materials.

Level 3. Move and speak as different characters using intention affected by mood and feeling.

Students will observe a range of possible characters from a number of possible fields such as observations at school, characters from history, characters in a particular play or literary work.

They will select one to impersonate/dramatize. Each student will imagine himself/herself in a number of situations that their particular character might live through. Speaking in the first person, each will tell a partner how their character would be dressed. Each will pantomime painting an imaginary life-size portrait, then step into that portrait to become the character.



The students will write autobiographies of their characters touching upon family life, environment, wishes and goals, friends and enemies, and so forth.

The students will select dramatic situations which involve the characters in activities and interaction. The teacher will side coach with comments such as "How often do you do this activity, and how does it make you feel?" "What do you want others to think of you?" "What happened just before you entered the room?"

Students will discuss how elements from life observation or from literary work were incorporated into performance and how the characterization differed or was similar to the source. The class might also discuss what kinds of roles need particular kinds of research (historical periods, different professions, etc.) and how some particular, well-known character actors use research/observation in their work. Students will evaluate choices made by actors in a professional production and interview the actors about their process.

Goal 5: Students are able to make informed judgments about the arts and the relationship of the arts to the histories, cultures, and environments of the world's people.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

5.1 The teacher will provide opportunities for the student to **make informed judgments about drama/theatre experiences** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Express personal preferences.	State preferences using knowledge of dramatic elements.	Analyze dramatic experiences based on an understanding of the concepts and elements.	Analyze and modify performances based on a continually evolving understanding of aesthetic valuing.

5.2 The teacher will provide opportunities for the student to **develop audience skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Focus concentration on a presentation. Express personal preferences in positive terms.	Respond to performances in positive, supportive, and constructive ways. Recognize and encourage other students' abilities.	Analyze the nature of personal responses.	Make knowledgeable evaluations based upon learned criteria. Independently select challenging theatrical presentations.

5.3 The teacher will provide opportunities for the student to **appreciate the historical and multicultural aspects of drama** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

See and hear stories and plays from and about various cultures, past and present.	Identify and discuss aspects of cultures, past and present, as they are presented in the stories and plays.	Analyze and re-create aspects of cultures, past and present, as they are presented in stories and plays.	Compare and evaluate how drama and theatre reflect the cultures and times in which they are produced.

5.4 The teacher will provide opportunities for the student to **value Drama/Theatre as reflections and possible models for human behavior and interaction** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

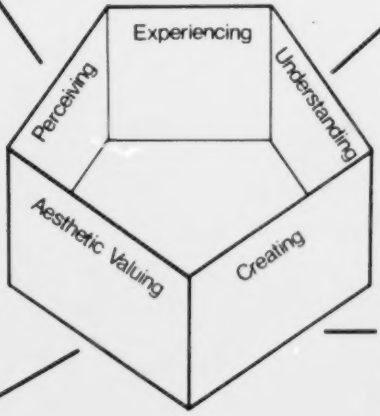
Recognize emotional connections through identification with others, e.g., empathy.	Create or re-create emotional connections through identification with others.	Analyze the possibility of changes that may occur in human behavior as a result of emotional interaction.	Evaluate the potential of drama and theatre to change behavior and society.

Level 2. Respond to performances in positive, supportive, and constructive ways. Recognize and encourage other students' abilities.

(NOTE: This particular objective deals with what might be considered a meta-process, or process of processes, in that the focus is not on the concept to be understood or the type of experience to be presented, but on the quality of the response to the experience.)

Students frequently are asked to share their experiences and perceptions of performers in class and of performances out of school.

Students will also have the opportunity of hearing students and the teacher comment upon their own performance work in various activities and scenes.



Students will be asked to direct their comments toward positive feedback, responding to such questions as, "What did the actors do that communicated their characters in movement, in sound, in reactions?" and, "What can the performers do to make the scene more clear, more exciting?" and to translate negative remarks into helpful suggestions, and to find positive elements.

Students will be divided into two groups. One group will role-play the performers while the other group role-plays the audience. Both positive and negative audience behavior should be explored. After both groups have experienced all roles, a discussion should focus on the impact of audience behavior on performance.

In summarizing a group of responses, the teacher may ask, "What kinds of comments did you find most useful in improving your own work? What kinds of comments are least useful? Do we need to be careful about each other's feelings, and, if so, how can we do that?" Students may then be able to respond in more perceptive and supportive ways.

Shawne S. 10 years

Drama/Theatre: Selected Glossary of Terms

acting - the process by which an individual uses the entire self--body, mind, voice, emotions--to interpret and perform the role of an imagined or assumed character.

character - an imagined person, creature, or thing with human characteristics, faced with a problem and struggling to resolve it.

dialogue - what the character says.

drama - a composition that tells a story through the actions of characters in conflict situations.

form - the structure, pattern, organization, placement or relationship of the basic elements; the arrangement of the parts.

improvisation - to solve a problem with no preconception as to how you will do it permitting everything in the environment to work in solving the problem; process as opposed to product; transformation.

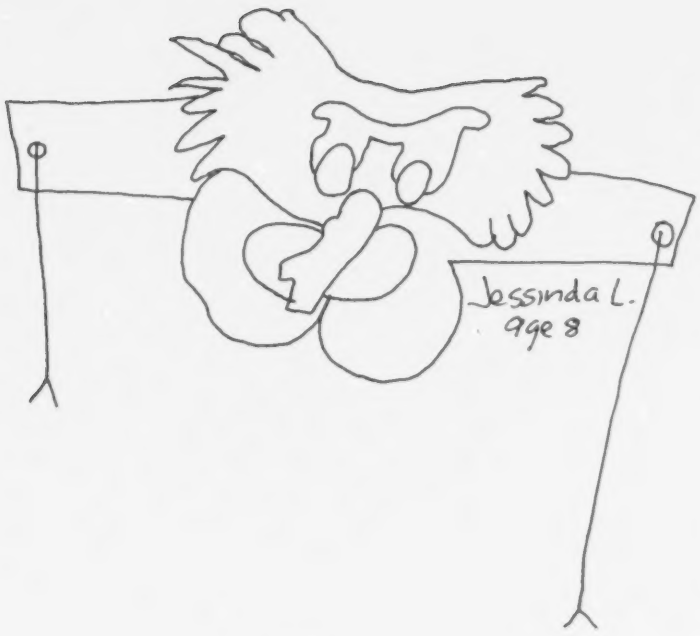
pantomime - the nonverbal communication of an action, a mood, a feeling, an activity, or an idea.

plot - the sequence of events in a play which forms a story and includes conflict, climax, and resolution.

setting - the time and place in which the action of the story occurs.

spectacle - the visual image of the play including the action of the actors, the setting, the lighting, costumes, and any other aspects of the play that project it visually to the audience.

theatre - the formal presentation of scripted plays for an audience using staging and production elements.


Jessinda L.
age 8

Benedetti, Robert L. The Actor at Work. 4th ed. Englewood Cliffs, N.J.: Prentice-Hall, 1986.

Basic acting text for high school level with emphasis on the actor's instrument of body and voice as well as creating an actor's score through scene analysis.

Berry, Cicely. Voice and the Actor. New York: Macmillan, 1974.

Voice production and text articulation by the director of the Royal Shakespeare Company.

Boleslavsky, Richard. Acting: the First Six Lessons. Waverly Place, N.Y.: Theatre Arts Books, 1949.

Classic text, in dialogue form, on the essence of acting by one of the Stanislavski's disciples.

Brockett, Oscar G. History of the Theatre. 4th ed. Newton, Mass.: Allyn and Bacon, 1981.

A comprehensive text on the history of theatre from prehistoric to modern times.

Buchman, Herman. Stage Makeup. New York: Watson-Guptill, 1971.

An excellent "how-to" with many good color plates.

Clurman, Harold. On Directing. New York: Macmillan, 1972.

One of America's major directors talks about dealing with scripts, actors, rehearsals, and designers. Especially useful are the samples from Clurman's notebook-scripts.

Corson, Richard. Stage Makeup. 7th ed. Englewood Cliffs, N.J.: Prentice-Hall, 1986.

A comprehensive guide to the design and application of stage makeup; includes color charts, illustrations, photos.

Dean, Alexander, and Lawrence Carra. Fundamentals of Play Directing. 4th ed. New York: Holt, Rinehart and Winston, 1980.

An all-inclusive text on the elements of play direction. Includes many illustrations and photos.

Hagen, Uta, and Haskel Frankel. Respect for Acting. New York: Macmillan, 1973.

One of America's foremost actresses deals with the actor's techniques of sense and emotional memory and the process of structuring a role in rehearsal.

Holtje, Adrienne K., and Grace A. Mayr. Putting on the School Play, A Complete Handbook. Worcester, Mass.: Parker Publishing Co., 1980.

Aimed at the novice director; tips on makeshift lights, costumes, sets, and props.

Johnstone, Keith. Improvisation and the Theatre. Waverly Place, N.Y.: Theatre Arts Books, 1979.

Improvisation through focus on narrative skills and the use of status-role playing.

Kenton, Warren. Stage Properties and How to Make Them. New Rochelle, N.Y.: Sportshelf, n.d.

A simple, easy to use handbook on constructing stage properties.

Lee, Charlotte, and David Grote. Theatre: Preparation and Performance. Glenview, Ill.: Scott, Foresman, 1982.

A high school theatre text covering acting techniques, oral interpretation, basic technical elements, and theatre history. Includes numerous scenes for acting.

Lessac, Arthur. The Use and Training of the Human Voice: A Practical Approach to Speech and Voice Dynamics. 2nd ed. New York: Drama Book Specialists, 1967.

Voice production through breathing, posture, relaxation, and structural action.

McCaslin, Nellie. Creative Drama in the Classroom. 4th ed. New York: Longman, 1984.

For the classroom teacher; pantomime, characterization, improvisation, story drama.

McGaw, Charles, and Gary Blake. Acting Is Believing: A Basic Method. 4th ed. New York: Holt, Rinehart and Winston, 1980.

A thorough textbook on character study and development from skill building to performance.

Parker, Oren W., and Harvey K. Smith. Scene Design and Stage Lighting. 4th ed. New York: Holt, Rinehart and Winston, 1979.

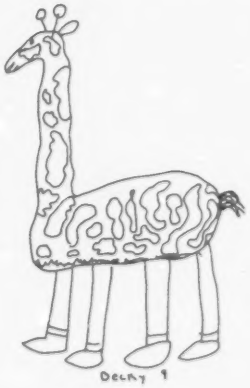
An easy-to-use and complete text on scene design, set and prop construction, and stage lighting.

Pilbrow, Richard. Stage Lighting. Rev. ed. New York: Drama Book Publishers, 1979.

One of England's top lighting designers explains the nature of light and lighting for the stage. Excellent examples of lighting plots for a variety of types of sets and stages. Several photographs, many in color.

Russell, Douglas A. Stage Costume Design: Theory, Technique and Style. 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1985.

A substantial text covering the theory and techniques of costume design and construction. Numerous chapters on period styles.



Schwartz, Dorothy, and Dorothy Aldrich, eds. Give Them Roots and Wings. New Orleans: Anchorage, 1985.

A guide to drama in the elementary grades.

Siks, Geraldine B. Drama With Children. 2nd ed. New York: Harper and Row, 1983.

Discusses the development of children as it relates to teaching drama as well as the process of teaching drama through the various levels.

Slade, Peter. An Introduction to Child Drama. Mystic, Conn.: Verry, 1958.

Theoretical look at children in dramatic play and its effect upon their development based on Slade's accounts and examples.

Smiley, Sam. Playwriting: the Structure of Action. Theatre and Drama Series. Englewood Cliffs, N.J.: Prentice-Hall, 1971.

Playwriting through the use of the principles of drama and the structuring of action.

Spolin, Viola. Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques. Rev. ed. Evanston, Ill.: Northwestern University Press, 1983.

Classic text in the field of improvisation.

Stanislavski, Constantin. An Actor Prepares. New York: Theatre Arts Books, 1948.

The definitive book on realistic acting by the master himself.

Tanner, Fran Averett. Basic Drama Projects. 4th ed. Caldwell, Idaho: Clark Publishing, 1982.

A teacher-friendly, concise workbook on acting and producing. High school level.

Tanner, Fran Averett. Creative Communication. Caldwell, Idaho: Clark Publishing, 1973.

Covers basic acting projects, speaking, and oral reading skills. Junior high level.

Wagner, Betty Jane. Dorothy Heathcote: Drama as a Learning Medium. Washington, D.C.: National Education Association, 1976.

Introduction to a British method of using drama in education that employs role-playing and improvisation; enables children to learn through the imagination.

Ward, Winifred. Playmaking with Children from Kindergarten Through Junior High School. 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1957.

Text for kindergarten through junior high teachers covering basic techniques of creative drama.

Way, Brian. Development through Drama. London: University of London Press, 1967.

Practical and theoretical guide to using drama in education as a means of developing human potential.

Wilder, Rosilyn. A Space Where Anything Can Happen. Rowayton, Conn.: New Plays Books, 1977.

Anecdotal description of a successful middle school program.

Salieri: It started simply enough: just a pulse in the lowest registers--bassoons and basset horns--like a rusty squeezebox . . . And then suddenly, high above it, sounded a single note on the oboe. It hung there unwavering, piercing me through, till breath could hold it no longer, and a clarinet withdrew it out of me, and sweetened it into a phrase of such delight it had me trembling.

--Peter Shaffer, AMADEUS

What is Music ?

Music is an expressive language, both personal and universal. Communicating through music challenges the mind and creativity of every being. It demands discipline of the intellect and freedom of the emotions.

The Elements of Music

The elements of music are tools used to communicate and to create a unique expression. They are: rhythm, pitch, form, harmony, timbre, tempo, dynamics, and style. The development and comprehension of these elements enable the student to utilize the language of music. They also relate to common elements found in dance, drama, and visual arts.

Music as Heritage

Music helps us comprehend and relate to other cultures. Cultural heritage is handed down through music literature providing a valuable means to recall history. We begin to perceive a commonality between all the art forms as our understanding of the language of music increases. The commonalities of music link us together culturally and universally.

Music in Education

Acquiring the language of music involves a process. It is important for teachers to help students of all learning styles and abilities develop music literacy. Students will then have the skills to perceive, participate, and respond meaningfully to music. The following framework is designed to assist the teacher in the development and implementation of a quality curriculum.

Goal 1: Students are able to use sensory experiences to comprehend various art forms.

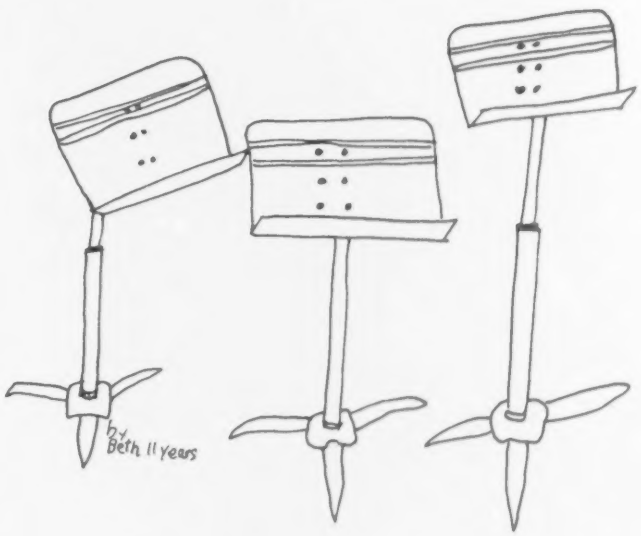
Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

1.1 The teacher will provide opportunities for the student to **develop an awareness of sound** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Hear, see, and touch individual sound sources: • clarinet • rocks • heartbeat • footsteps	Listen to random and organized sound; observe its production: • sounds in nature • man-made sounds	Listen to combined sounds; observe their production: • idiophones • brass instruments • voices	Listen to sounds produced in ensemble; observe them in production: • choir • electronic music

1.2 The teacher will provide opportunities for the student to **attain an awareness of the basic elements (rhythm, pitch, melody, form, harmony, texture, timbre, tempo, dynamics, articulation, style)** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Sense the simple elements: rhythm, pitch, timbre, tempo, dynamics, and articulation.	Sense complex elements: melody, harmony, and texture.	Sense complex elements: form and style.	Sense simple and complex elements in combination.

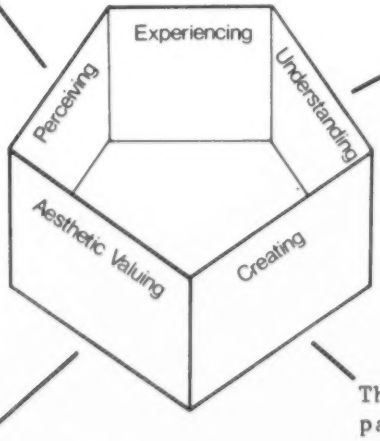


Learning Process Example for Goal 1, Objective 1, Level 1

Level 1. Hear, see, and touch individual sound sources, e.g., clarinet, rocks, heartbeat, footsteps.

Students will have many opportunities to see, feel, and hear a wide variety of sound sources: sticks, rocks, metals, classroom rhythm instruments.

The students will have ample opportunities to explore the sound capabilities of each sound source.



Through exploration, the student will come to understand that he must do something physical to cause sound: hit, pluck, blow.

The student will choose sounds for a particular performance such as a lullaby or march. He/she will make music for specific instruments: music that can make you laugh; music that is the color yellow.

The student will be able to make supported decisions about the instrument(s) best suited to a specific piece of music. He/she will also be able to evaluate the use of instruments in combination: ratchet/triangle, drum/finger cymbal.

Goal 2: Students are able to use their skills to participate in the arts.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

2.1 The teacher will provide opportunities for the student to **develop literacy skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Read and write simplified notation: • stem notation • solfege	Write and interpret standard notation related to the elements: • staff • notes • rests	Write and interpret more complex notation: • melodies • dynamics	Sight-read and analyze musical structure: • style • form

2.2 The teacher will provide opportunities for the student to **develop vocal and instrumental skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Learn beginning techniques of singing, playing instruments, and moving: • head voice • percussion instruments	Practice correct vocal and instrumental techniques: • in-tune singing • recorder fingering	Develop and practice specific exercises to improve identified skills: • vocalize • play selected scales	Reinforce, refine, and expand vocal and instrumental techniques: • four-part chord progressions • chromatic scales

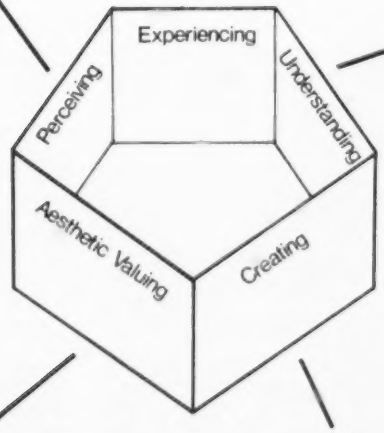
2.3 The teacher will provide opportunities for the student to **develop listening skills** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Participate in a variety of listening experiences pertaining to concepts being studied: • beat in Golliwog's Cakewalk	Expand variety of listening experiences: program music. Identify specific elements in listening: • rhythm • melody	Listen for technical and aesthetic aspects: • intonation • expression Listen to recorded and live models to reinforce and develop rehearsal and performance skills.	Listen to recorded and live models to reinforce more complex skills. Refine listening skills for technical and aesthetic elements. Develop self-evaluation skills.

Level 2. Identify specific elements in listening: rhythm, melody.

The student will listen to a variety of rhythm patterns in music.

The student will imitate the patterns using a variety of sources: body movement, instruments, found objects.



Upon hearing a rhythm pattern the student will be able to identify correct rhythmic notation from a group of written examples.

The student will create waltz and march rhythms using a variety of sound sources: drum, recorder, pitched percussion instrument.

The student will evaluate different styles of music based upon the effective use of rhythmic elements. He/she will describe emotional responses to different styles such as a march or waltz.

Goal 3: Students are able to apply their knowledge of concepts, elements, principles, theories, and processes in the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

3.1 The teacher will provide opportunities for the student to **understand the elements of music** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

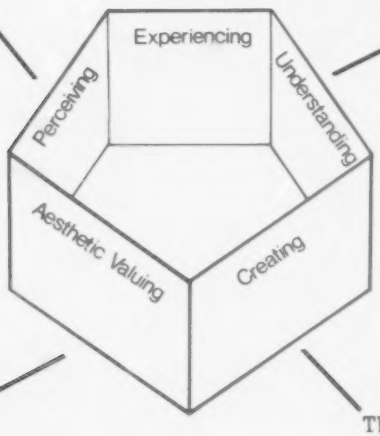
Rhythm: Identify beat, beat division, and meter.	Rhythm: Identify complex meters and patterns: • syncopation • augmentation • diminution	Rhythm: Identify, describe, and distinguish rhythm patterns in relationship with other elements, cultures, and art forms: • motif • ethnic • dance • drama	Rhythm: Interpet complex rhythm: • polyrhythms • mixed meters
Pitch: Identify melodic contour: • high/low • steps/skips • definite/non-definite pitch	Pitch: Identify and demonstrate pitch patterns: • intervals (major, minor) • scales	Pitch: Identify and demonstrate complex pitch patterns: • whole-tone scale • quarter-tone scale	Pitch: Interpet pitch and melody in harmonic structures: • homophonic • polyphonic
Form: Identify and demonstrate structural elements such as like and unlike phrases.	Form: Describe and demonstrate forms: • small-large • motif • section • binary (AB) • ternary (ABA) • rondo	Form: Identify and describe form as related to stylistic periods and cultural characteristics: • theme and variation • suite • fugue • raga	Form: Interpret and analyze complex forms: • opera • symphony • concerto
Harmony/Texture: Identify and demonstrate basic harmonies: • round • canon • ostinato • descant	Harmony/Texture: Identify and demonstrate uses of harmonic structures: • chord structure • intervals • basic chord progressions	Harmony/Texture: Identify, demonstrate, and describe complex harmonic structures: • modulation • key relationship • harmonic cadence	Harmony/Texture: Interpret and analyze contrasting harmonic structures.

Learning Process Example for Goal 3, Objective 1, Level 3

Level 3. Rhythm: Identify, describe, and distinguish rhythm patterns in relationship with other elements, cultures, and art forms: motif, ethnic, dance, drama.

The student will listen to and see a variety of musical examples from many cultures and styles such as African Drum Ensemble, Calypso, Middle European Mixed Meters, Japanese Imperial Court Music, English March, Dixieland.

The student will demonstrate and share musical examples from other cultures.



The student will identify rhythmic characteristics of various cultures and styles such as jazz, calypso, waltz, march.

The student will identify patterns associated with each style and write simple examples of several.

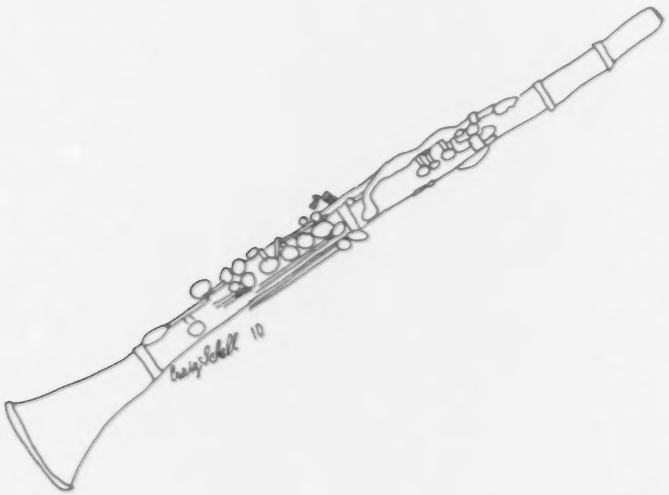
The student will analyze and compare rhythmic characteristics of various cultures, periods, and styles. The student will examine and share new understandings, perceptions, and feelings of music of other cultures.

Jesse 11

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

3.1 The teacher will provide opportunities for the student to **understand the elements of music** through perceiving, experiencing, understanding, creating, and aesthetic valuing. (Continued from p. 62)

Timbre (Tone Color): Identify sounds: • sound sources • voices • instruments	Timbre (Tone Color): Identify and describe the relationships of sounds with their sources: sound families (woods, metals, membranes).	Timbre (Tone Color): Identify and describe relationships between timbres and their uses: • tone • color • blend • range	Timbre (Tone Color): Identify and compare timbre in terms of style, style period, and culture: • vocal • instrumental • electronic
Tempo/Dynamics: Identify and demonstrate tempo and dynamics.	Tempo/Dynamics: Identify and demonstrate tempo and dynamics using musical terms.	Tempo/Dynamics: Identify and demonstrate composer use of tempo and dynamics.	Tempo/Dynamics: Evaluate the performer's use of tempo and dynamics in relationship to the composer's expressive intent.
Style: Identify basic musical styles: • lullaby • march • spiritual • folk music	Style: Identify and describe complex styles: • classical • popular • ethnic	Style: Identify and describe compositions of selected composers by their styles.	Style: Identify and compare compositional styles, associating them with specific periods and art forms.



Goal 4: Students are able to express themselves creatively through the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

4.1 The teacher will provide opportunities for the student to **develop original music statements** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

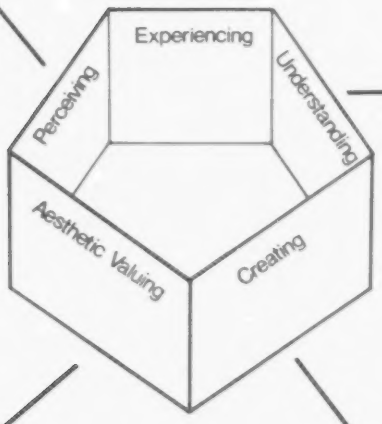
Explore and organize movement and/or sound.	Improvise movement and/or sound pieces.	Compose pieces: • melody • folk dance	Compose more complex pieces: • binary (A B) • ternary (A B A) • choreography

4.2 The teacher will provide opportunities for the student to **interpret music** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore expressive elements: • fast/slow • loud/soft • interpret a painting with sound	Experiment with elements in musical context: • conduct • choreograph • modify	Improvise: • jazz • movement	Perform and direct musical compositions.

Level 4. Perform and direct musical compositions.

The student will observe conductors in live performance on television.



The student will conduct basic beat patterns.

The student will list and explain the conductor's motions: cueing, meter, tempo, dynamics.

The student will conduct a composition appropriate to his/her level of understanding and experience.

The student will evaluate conducting of his/her classmates based upon cueing, meter, tempo, dynamics.

Goal 5: Students are able to make informed judgments about the arts and the relationship of the arts to the histories, cultures, and environments of the world's people.

Introductory	*Intermediate*		*Advanced*
Level 1 *(K-3)*	***Level 2*** *(4-6)*	***Level 3*** *(7-9)*	***Level 4*** *(10-12)*

5.1 The teacher will provide opportunities for the student to **recognize the role of music in world cultures** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Become acquainted with authentic music from diverse backgrounds.	Identify commonalities and differences.	Relate music to its historical setting.	Recognize the place of music in the humanities.

5.2 The teacher will provide opportunities for the student to **make informed musical judgments** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Listen to recorded and live music.	Expand appreciation for styles and performers.	Use informed criteria to make choices.	Rationalize and support musical preferences.

5.3 The teacher will provide opportunities for the student to **make vocational and avocational choices** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore possibilities for continued participation in music.	Continue to explore community resources in music.	Identify rationale for making choices.	Make preparations for vocations and avocations: • auditions • applications

Level 2. Continue to explore community resources in music.

The student will hear music in the community and see where it happens: church, department store, athletic event, service club, library, community orchestra, home.

The student will participate in community music activities by doing or by attending: church choir, parade, etc.

The student will discuss types of music used in various settings. He/she will examine the purpose of music used in each setting.

The student will choose a setting and determine the music to be used.

The students will evaluate the use of the music selected.

Richard 9

Music: Selected Glossary of Terms

dynamics - the volume of sound; the degree of loudness or softness.

form - the organization of a music composition.

harmony - two or more tones sounding simultaneously.

melody - a succession of tones perceived by the mind as a significant unit.

pitch - the location of a tone in the entire range of musical sounds, such as low or high, determined by rate of vibration.

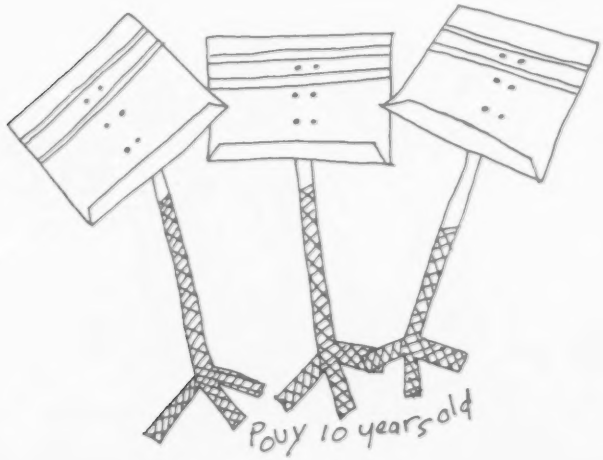
tempo - rate of speed of a music composition.

texture - the character of music which results from the ways in which the vertical and horizontal elements are combined.

timbre - the distinctive quality or tone color of different voices, instruments, and sounds.

rhythm - organization of sounds and silence according to duration, consisting of beat (or pulse), pattern, and meter.

style - a specific manner of presentation with distinctive characteristics in regard to historical, personal, and cultural contexts.



Music: Selected References

What will a child learn sooner than a song?

--Alexander Pope

Barlin, Anne. Teaching Your Wings to Fly. Santa Monica, Calif.: Goodyear, 1979.

A nonspecialist's guide to movement activities for young children, this book is the perfect complement to Learning Through Movement (below). Each gives an excellent source of ideas for beginning or advanced movement exploration. Two records included. A film is available.

Barlin, Anne, and Paul Barlin. Learning Through Movement. Glendale, Calif.: Bowmar, 1971.

Clear directions guide students of all ages in movement exploration that leads to self-discipline, self-awareness, self-confidence, motor perception, sensitivity to others, and joy. A record is included. A film is available.

Bayless, Kathleen, and Marjorie E. Ramsey. Music: A Way of Life for the Young Child. 2nd ed. St. Louis: Mosby, 1980.

Provides helpful suggestions for developing music and the singing voice for the young child.

Bisgaard, Erling, and Gulle Stehouwer. Musicbook Of Songs, Games, Movement Activities for Teaching Music to Young Children. St. Louis: Magnamusic, 1976.

Introduces the fundamentals of music: pulse, pitch, rhythm, and form through movement, songs, and simple games.

Birkenshaw, Lois. Music for Fun, Music for Learning. Toronto: Holt, Rinehart and Winston of Canada, 1977.

A sourcebook for regular and special education classes with activities designed to develop singing, movement, listening skills, creativity, instrument use, poetry, and early notation.

Choksky, Lois. The Kodaly Context. Englewood Cliffs, N.J.: Prentice-Hall, 1981.

Practical lesson development and specific materials to accompany the Kodaly philosophy of music education. The comprehensive text includes early childhood music, movement and dance, music for beginning older students, understanding music through performing and creating, choral training, constructing curriculum planning and sequencing, musical learning, and American folk music for teaching. Most chapters have an appendix of songs.

Edelstein, Stefan, et al. Creating Curriculum in Music. Reading, Mass.: Addison-Wesley, 1980.

A comprehensive curriculum framework for creating general music curricula.

Ehmann, Wilhelm. Choral Directing. Minneapolis: Augsburg, 1968.

An outstanding book presenting a sound pedagogical and artistic basis for choral singing and providing numerous suggestions and guides for dealing with various phases of training a choir.

Ehmann, Wilhelm, and Frauke Hassemann. Voice Building for Choirs. Rev. ed. Chapel Hill, N.C.: Hinshaw Music, n.d.

An excellent handbook of exercises and suggestions for effective voice building in any choir, elementary through adult levels.

Erdei, Peter. 150 American Folk Songs to Sing, Read and Play. Farmingdale, N.Y.: Boosey and Hawkes, 1974.

Panatonic and diatonic songs organized by sol-fa, range, and rhythmic complexity.

Forcucci, Samuel L. "Help for Inaccurate Singers." Music Educators Journal, (October, 1975), pp. 57-61.

Useful article for correcting a common problem.

Heritage Song Book. New York: Holt, Rinehart and Winston, 1985.

Authentic songs from around the world with translations.

Kenney, Maureen, ed. Circle Round the Zero: Play Chants and Singing Games of City Children. St. Louis: Magnamusic, 1974.

A collection of singing games for primary children.

Nelson, Esther L. Musical Games for Children of All Ages. New York: Sterling, 1981.

A book filled with lots of different ways to have musical fun: using instruments, using the body to show and create rhythm, using singing games.

Regner, Hermann, ed. Music for Children. Orff-Schulwerk, Vol. 2. New York: Schott, 1977.

Published in three volumes, the American edition of Orff-Schulwerk follows the tradition of Orff-Schulwerk editions in other countries in that it offers models for the active participation of the whole class. Each volume includes materials for singing, playing, moving, listening, reading, and creating, covering the whole range of Orff-Schulwerk.

Robinson, Ray, and Allen Winold. The Choral Experience: Literature, Materials, and Methods. New York: Harper and Row, 1976.

Presents fundamentals of the choral experience--vocal production, choral diction, ensemble singing, basic musicianship, and performance practices--that will be useful to the choral conductor who seeks to create a meaningful learning environment for singers.

Roe, Paul F. Choral Music Education. Englewood Cliffs, N.J.: Prentice-Hall, 1983.

The thorough coverage in this book begins with material devoted to administration: scheduling and curriculum, voice testing, budgets, supplies, lesson planning, and music selections. It also provides details of vocal techniques and matters of concern to all music classes.

Seeger, Ruth. American Folk Songs for Children. New York: Doubleday, 1970.

A sourcebook with subject, rhythmic, title, and first line indexes. Includes tone play, finger play, name play, small dramas, games, and quiet songs. Good for preschool and early elementary.

Sharon, Lois, and Bram. Elephant Jam. Toronto: McGraw-Hill Ryerson, 1980.

A collection of finger plays and action songs from the United States and countries around the world. A record of the songs in the book is available.

Southern, Eileen. Music of Black Americans: A History. New York: Norton, 1971.

Sequential history of African-Black music since before slavery; surveys blues, jazz, and ragtime through early pop music. Includes time lines and record label numbers.

Spanko, Jean. Taming the Anthill. Memphis: Memphis Musicraft Publications, 1985.

A humorous, realistic look at the middle school general music class. Includes many useful teaching ideas.

Swears, Linda. Teaching the Elementary School Chorus. Worster, Mass.: Parker Publishing Co., 1985.

A complete guide to building a successful chorus.

Weikart, Phyllis. Teaching Movement and Dance. Ypsilanti, Mich.: High-Scope, 1982.

A sequential approach to rhythmic movement for introducing beat and rhythm to children. Many simplified folk dances with clear directions. Nine LP records contain music for all the dances in the book.

Wilson, Frank R. Tone Deaf and All Thumbs? An Introduction to Music-Making for Late Bloomers and Non-Prodigies. New York: Viking, 1986.

A neurologist and amateur musician, Wilson contends that playing music is a physical skill that can be developed by everyone at any age.

Art has no enemy but ignorance.

--Latin Proverb

Art deals with visual images, symbols, perceptions, and the visual recording of our heritage. It includes but is not limited to drawing, painting, sculpture, design, photography, and the crafts.

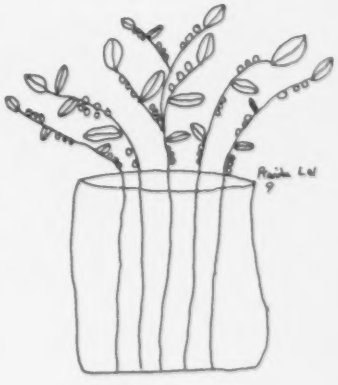
The Elements of the Visual Arts

The basic elements of the visual arts as used in design are line, color, shape, form, texture, and value. Visual literacy is the knowledge of how these elements interrelate and the principles that guide their use. Visual literacy allows us to understand, discriminate, and communicate images of our culture.

The Visual Arts Heritage

Society will benefit from a generation that recognizes the value of our cultural heritage and achievements, is aesthetically attuned to the environment, has the ability to dream of possibilities and to generate new ideas, and can read and discriminate in this universal language which crosses historical and cultural boundaries.

The Visual Arts in Education



We are visual creatures. We exist in a visual/verbal world. It is estimated that 85 percent of the information we take in is processed through our eyes, a fact not lost on producers of posters, newspapers, magazines, and billboards. Daily, we receive and interpret thousands of visual messages from the producers of television, film, and consumer products.

To process this information effectively requires an ability to understand visual language, to evaluate what we see. Visual literacy is a skill which needs to be taught just as we teach the symbol system of verbal language. All students, including those with varying learning styles and abilities, require sequential learning experiences and mastery of skills in order to become visually and aesthetically literate.

The ability to be sensitive to the world, to be truly perceptive, analytical, to make informed judgments, and to understand the symbolic structures of society are all outcomes of a visual arts education. Art is a way of knowing. Artistic expression is common to all people. If we are to meet the future needs of an increasingly complex society, education in the arts for all young people is not just desirable but necessary.

Goal 1: Students are able to use sensory experiences to comprehend various art forms.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

1.1 The teacher will provide opportunities for the student to **develop skills in visualization and observation** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Observe detail, pattern, outline, surface texture, and color.	Observe contour proportion, geometric and free forms, overlap, positive and negative space, color relationships, value and intensity in black, white, and color.	Observe linear perspective, shading, color relationships, contour, proportion, positive and negative space.	Observe linear and atmospheric perspective, visual weight, shading, color relationships, contours, proportion, positive and negative space.

1.2 The teacher will provide opportunities for the student to **become familiar with the tactile considerations of visual art media such as clay, stone, weed, fibers, metal, and paper** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore variations in surface texture.	Explore the range of textural possibilities within a particular material. Distinguish visual from tactile textures.	Explore the contrasts of textures in composition, including the properties of different materials, and visual and tactile textures: • finished or unfinished surfaces • polished surfaces • working marks	Explore the use of texture in relation to architecture, product design, fashion design, and advertisement as well as fine and folk arts.

1.3 The teacher will provide opportunities for the student to **develop awareness through all the senses to enhance learning in the visual arts** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Explore interrelationships between the visual elements and the senses: • the taste of colors • the kinesthetic quality of a line • the sounds of shapes	Translate one or several sensory sensations into a visual message. Translate visual messages into sensory statements: • a loud painting • movement qualities of a sculpture	Examine the interrelationships of dance, drama, music, and visual arts: • How are the senses used? • What elements are common/unique?	Examine multi-sensory artistic statements: • performance art • set and costume design for dance or theatre • a painted representation of a musical composition

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

1.4 The teacher will provide opportunities for the student to **learn about works of art and the role of the artist** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Identify the visual elements.

Use subject themes and emotional associations in discussing works of art.

Distinguish between 2- and 3-dimensional work and between originals and reproductions.

Use visual language, i.e., elements and principles, in discussion.

Identify media; discuss techniques and tools.

Identify cultural differences.

Distinguish between fine, folk, popular, and commercial art.

Introduce composition.

Use visual language.

Examine art and artists in historical and cultural contexts such as styles and periods.

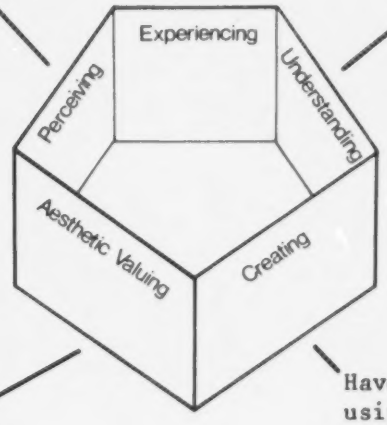
Examine contributions by significant individuals including women and ethnic groups.

Examine compositional point of view: camera angle, multiple-simultaneous points of view, i.e., cubists.

Level 2. Use visual language, i.e., elements and principles, in discussion.

After viewing art reproductions, photographs, and commercial art materials, have the students discuss the similarities and differences of line and pattern within the artwork. For example, if the artist has emphasized shapes which create a pattern, they might analyze pattern: Is it flat and decorative or a natural repetition such as the leaves on a tree or the ripples on a pond?

Using a variety of media, have students explore the combinations of lines (straight, curved, zigzag, wavy, curly, jagged, bent, broken . . .) that create pattern. Repeat using a variety of colors.



Have students develop a descriptive vocabulary for the types of line and the pattern structures that they observe and use when creating line patterns.

Have students create an imaginary animal using only line and line pattern with a variety of colors. Lead students in a discussion about the parts of an animal that might be used in drawing an imaginary animal. Discuss the lines that might create long, thin shapes; round shapes.

Ask students to evaluate their own drawings using descriptive vocabulary to determine the effect of the different types of lines and patterns used. For example, What is the effect of long, thin lines? of zigzag or diagonal lines? of repeated shapes?

Goal 2: Students are able to use their skills to participate in the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

2.1 The teacher will provide opportunities for the student to **explore 2- and 3-dimensional media, materials, and techniques** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Introduce 2- and 3-dimensional media:
- drawing
- painting
- sculpture
- ceramics
- fiber art
- jewelry
- printmaking
- collage
- mixed media

Explore the range and limitations of various materials.

Explain, model, and reinforce respect for the proper use of tools, equipment, and materials (care and safety).

Recognize and strive for craftsmanship:
- cutting
- pasting
- drawing
- painting

Develop skills and expand awareness of techniques in drawing, painting, sculpture, ceramics, fiber art, jewelry, printmaking, collage, and mixed media:
- watercolor
- dry brush
- wash

Introduce graphic design: logos and posters.

Expand knowledge of the range and limitations of various materials.

Use tools and materials effectively: brush techniques.

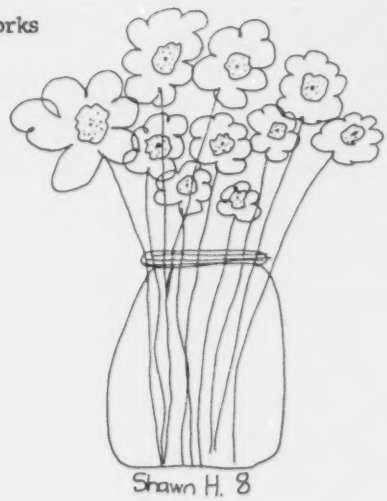
Define criteria of craftsmanship in works of art.

Select appropriate materials and techniques in 2- and 3-dimensional media to communicate an idea.

Introduce photography, film, video, and architecture.

Reinforce proper care and use of materials, tools, and equipment.

Evaluate the level of craftsmanship in works of art.



Refine technical skills and knowledge of media and materials including photography, film, video, architecture, and graphic design:
- develop glaze formula
- produce a video

Experiment using media, materials, and techniques in new ways.

Refine technical skills in media.

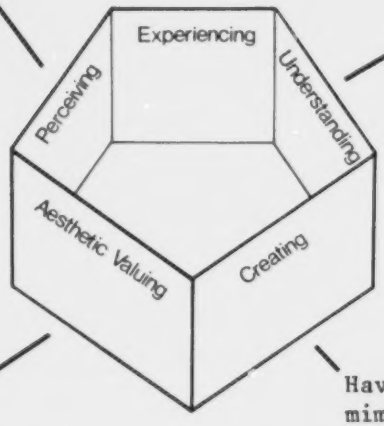
Introduce performance art, installations, and environmental art.

Use criteria of craftsmanship in making decisions:
- dress
- home
- objects of art
- color scheme
- neighborhood

Level 1. Explore the range and limitations of various materials.

Have the students watch as the teacher demonstrates the use of chalk: how it flows, disintegrates, creates dust, what the marks are like, how to hold it, how it smears, and how it is removed.

Using a variety of different papers including colored construction paper and textured paper, have the students explore the techniques they observed in the teacher's demonstration. Provide each student with a sponge to create wet and dry surfaces. Record the investigations.



Have students analyze the limitations and the unique properties of chalk. Are there any surfaces that chalk won't adhere to? Report and discuss.

Have students choose a paper (oatmeal, mimeo, drawing, construction, newspaper) and the degree of dampness required to create a surface composition that includes two or more of the following qualities: sharp, soft, textured, blended (rubbed), layered (overlapped).

Lead students in a discussion focusing on the variety of techniques and their effectiveness. Share examples of professional work or work by older students to further determine effectiveness of a variety of techniques. Compare the use of chalk as a tool to other materials such as crayon.

Goal 3: Students are able to apply their knowledge of concepts, elements, principles, theories, and processes in the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

3.1 The teacher will provide opportunities for the student to **identify and apply the elements and principles of design** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Introduce the elements of design:
- line
- pattern
- shape
- form
- value
- color
- space
- texture

Identify and explore the characteristics of the elements of design.

Use the elements of design to express an idea or feeling.

Introduce the principles of design:
- unity
- variety
- rhythm
- emphasis
- balance
- contrast
- repetition

Identify and explore the characteristics of the principles of design.

Use the elements and principles to create a composition.

Examine the ways in which elements and principles are used to create visual messages:
- historically
- culturally

Expand understanding of the visual elements:
- value
- scale
- color
- negative-positive space
- open-closed form

Use the visual language, i.e., the elements and principles of design, to analyze works of art:
- fine art
- commercial art
- folk art
- environmental art

Apply the elements and principles to solve design problems: design a composition using rhythmic shapes in analogous colors.

Evaluate the effective use of the elements and principles in visual messages:
- magazines
- billboards
- TV
- advertisements

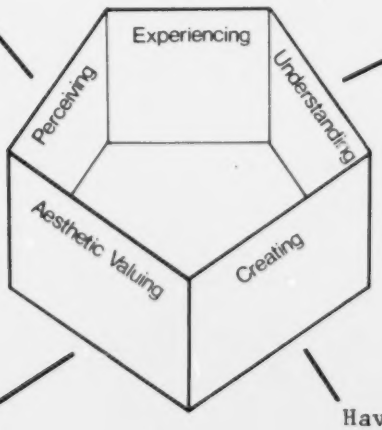
Demonstrate knowledge of elements and principles to create and critique visual messages.

Investigate theories related to the visual language:
- psychology of color
- physics of light
- chemistry of pigments

Level 3. Apply the elements and principles to solve design problems: design a composition using rhythmic shapes in analogous colors.

After viewing art reproductions, photographs, films, recordings, and commercial art material, have students discuss different ways artists create rhythmic patterns (color, line, movement, sound, and composition) and use color harmonies (complementary, analogous, and monochromatic).

Using a variety of materials, have the students explore rhythmic patterns using (1) a variety of repeated shapes and (2) a variety of repeated colors within a color harmony.



Have students identify the variety of rhythmic patterns and color harmonies used in works of art, the natural environment, and commercial packaging. In what ways do rhythmic patterns change when different color harmonies are used?

Have the students individually select a shape or shapes and, using analogous colors, create a composition illustrating a rhythmic pattern.

Have the class discuss the solutions that were created. How did the shapes and colors work to create an effective rhythmic pattern? What feelings may be associated with different color solutions? What does the artist need to know and do to determine desired effects?

Goal 4: Students are able to express themselves creatively through the arts.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

4.1 The teacher will provide opportunities for the student to **create an original artistic statement** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Present activities to involve students in the creative process:
- define
- research
- incubate
- identify solution
- test to validate or revise or redefine

Read the beginning of a story and have students finish the story through a visual statement.

Introduce the creative process as a concept.

Apply the creative process to solve design problems:
- variations of a theme on thick and thin lines
- create balance through the use of color

Apply the creative process to develop an original artistic statement:
- express an idea or feeling
- comment on a social issue
- sell an idea or product

Experiment with developing a personal style:
- thematic variations,
- indepth study of a particular media or technique
- combination of art forms such as music with art

Level 1. Present activities to involve students in the creative process: define, research, incubate, identify solution, test to validate or revise or redefine.

Provide a collection of award winning books such as Caldecott and Kate Greenaway Medal books as well as other books by outstanding illustrators for students to examine and discuss.

Have students bring in examples of visual images that tell stories without words. These may include their own books, advertisements, postcards, posters, record albums, and T-shirts. Have the students identify the story told in each visual example noting that the interpretation may be different for individual students.

Ask the students to write a story from a sequence of pictures from cartoons or photographs.

Have the students listen to the beginning of a story and create their own visual ending to the story.

Show the class the visual "ends of the story" created by the class and have the students discuss the interpretations of the story endings. Discuss other languages we all use each day that are not verbal.

Goal 5: Students are able to make informed judgments about the arts and the relationship of the arts to the histories, cultures, and environments of the world's people.

Introductory	Intermediate		Advanced
Level 1 (K-3)	Level 2 (4-6)	Level 3 (7-9)	Level 4 (10-12)

5.1 The teacher will provide opportunities for the student to **value art as a meaningful form of human expression and communication** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Examine how art is a visual language that communicates messages:
- works of art
- video
- advertisement
- computer graphics
- fashion design
- urban design

Explore different forms of human expression:
- dance
- drama
- music
- visual arts
- literature
- media

Evaluate the impact of commercial visual messages:
- T.V.
- billboard and magazine advertisements
- neon signs

Evaluate the impact of the visual environment:
- urban design
- telephone wires
- street lights
- landscaping

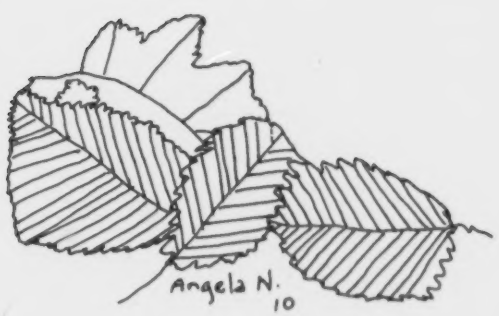
Appreciate the diversity of visual expression in cultures throughout the world, e.g., integration of social studies with visual arts.

Examine visual messages and environments of other cultures:
- places of worship
- dwellings
- monuments
- routes of transportation (paths, canals, roads)

Understand the visual arts as a reflection of the social and intellectual times in which they were produced:
- Greek temples
- Gothic rose window
- linear perspective
- cubism

Recognize contributions of artists in society:
- film makers
- architects
- urban planners
- sculptors
- designers

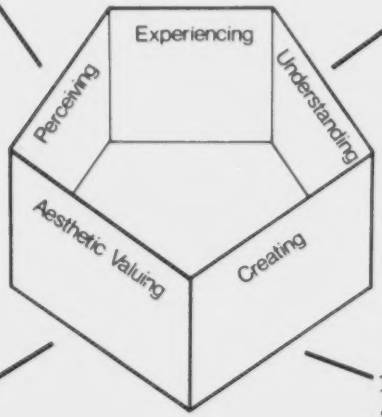
Recognize the importance of visual arts in making daily decisions:
- selecting clothing
- landscaping
- buying a house
- designing a company logo
- choosing office furniture
- marketing through sales presentation



Level 4. Recognize the importance of visual arts in making daily decisions, e.g., selecting clothing, landscaping, buying a house, designing a company logo, choosing office furniture, marketing through sales presentation.

As a group, talk about the way the classroom is set up. Then ask students to answer questions about the school environment from memory: What are the colors in the cafeteria? What is the building made of? Is there a pattern in the material? What kind of lighting is in the hallways? Has a rhythmic pattern been created to guide you as you walk from class to class outside?

After discussing the way design elements and principles are used by architects, designers, and planners, send the students out in teams to examine the colors and design of the school building and the visual environment.



When the students return, have them discuss their visual environment and predict what would happen if changes were made in the colors, the configurations of the settings, the lighting, the presentation of information (posters, chalkboards, bulletin boards). Discuss the colors and design in clothing, fast food restaurants, and other public buildings. What visual messages do they transmit? What message is conveyed by the school environment.

Individually or in small groups, have students select a section of the school and create a model. Direct the students to make changes that would result in a more effective learning environment.

Guide students in a discussion of the changes they have proposed. Have them analyze and compare the changes and draw conclusions from the variety of changes suggested. Invite the architect who designed the school, or an architect that specializes in school and public building design, to the class. Ask the architect to discuss the models the students have designed as well as the actual school environment.

Introductory	Intermediate		Advanced
Level 1 (K-3)	**Level 2** (4-6)	**Level 3** (7-9)	**Level 4** (10-12)

5.2 The teacher will provide opportunities for the student to **critique works of art** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Describe what is seen in works of art.

Use criteria to analyze works of art:
- visual elements
- subjects
- themes
- teacher-generated criteria

Introduce self-critique, analysis of what things work:
- turn drawing upside down
- look at it from a distance
- squint

Introduce group critique using art reproductions and commercial art.

Develop criteria to analyze works of art:
- visual elements and principles
- media
- cultural differences
- teacher- and student-generated criteria

Reinforce self-critique process.

Use group critique process to compare works of art:
- student work
- reproductions
- commercial art

Establish criteria by which exercises or projects may be critiqued:
- self-generated
- student group-generated
- student- and teacher-generated criteria

Apply critique skills to visual messages within the environment:
- T.V. commercials
- student bedroom
- billboards
- visual images in the neighborhood
- architecture

Use the critique process:
- test ideas
- change the environment

Expand critique criteria to include all of the senses and other art forms:
- color in music
- texture in drama
- line in dance

5.3 The teacher will provide opportunities for the student to **articulate career opportunities in the visual arts** through perceiving, experiencing, understanding, creating, and aesthetic valuing.

Develop awareness of the existences of careers in art.

Identify a range of career opportunities in the visual arts.

Identify knowledge, skills, attitudes necessary for career choices.

Evaluate careers in the visual arts.

Prepare a portfolio of original artwork and/or prepare artwork for display.

Visual Arts: Selected Glossary of Terms

balance - a feeling of equilibrium which can be either symmetrical (formal) or asymmetrical (informal). Equilibrium is brought about by an equal distribution of weight on each side of a given line or point. A sense of stability when applied to opposing visual attractions or forces.

color - the sensation resulting from reflection or absorption of light by a surface.

color theory - the study of color based on the color wheel, e.g., color mixing, color schemes, intensity.

composition - the product of an arrangement of related parts, design, or organization using elements and principles of design.

contour - delineation of the outer and inner edges of a figure, body, or mass.

contrast - observable differences to compare in order to show unlikeness or differences, opposition or juxtaposition of different forms, lines, colors, shapes, etc.

crafts - art products that may or may not have a functional use but which utilize materials that have been traditionally considered utilitarian.

criteria - standards on which a judgment or decision may be based.

design - a method of planning artistic order. Also a way of understanding and evaluating visual expression.

design elements - the building blocks in constructing a piece of art. The elements are line, form, color, value, shape, texture, and space.

design principles - the ways in which the elements of art are organized in a composition. The principles are balance, contrast, emphasis, repetition, rhythm, and unity.

emphasis - an artistic center of interest. The dominant part of a composition.

form - three-dimensional shape.

geometric forms - three-dimensional shapes based on traditional, mathematically constructed forms, e.g., cube, cone, sphere.

hue - another name for color.

intensity - the purity of a color which may be modified by addition of white or black.

line - a mark or mass usually longer than it is wide--an identifiable path of a point moving in space. Characteristics include width, length, direction.

media/medium - material(s) or process(es) used in visual arts.

mixed-media - production of an art work using more than one medium.

negative space - space in an art work not representing volume.

pattern - design repeating a shape or symbol. A repeated sequence.

positive space - space represented by volume.

repetition - the use of the same element more than once.

rhythm - an ordered movement achieved by the regular recurrence or natural flow of related elements.

shape - the two-dimensional area defined by line, value, color, texture, edges, patterns.

space - the area or volume which the artist manipulates, alters, organizes.

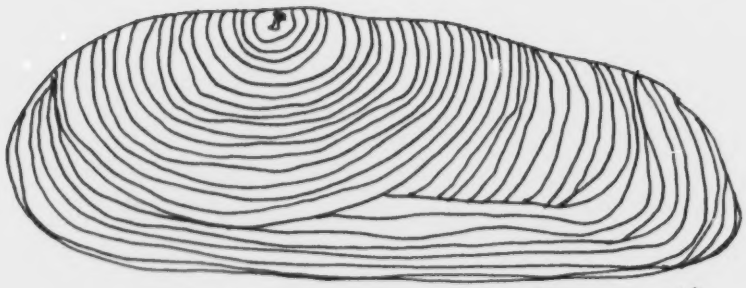
style - the manner of a particular period in art. An artist's individual manner of work.

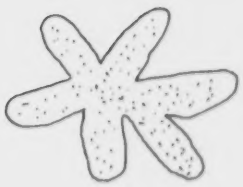
texture - the roughness or smoothness of a surface either actual (tactile) or visual.

theme - some dominant feature repeated with variations to give the work its distinguishing character.

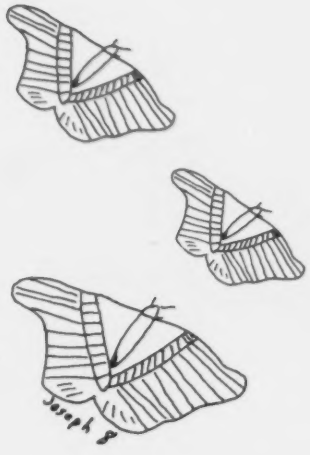
unity - distinguishable units that relate to the sense of oneness or wholeness of a work of art.

value - the range of very light and very dark tones and colors.





Visual Arts: Selected References



Bottomly, Jim. Paper Projects for Creative Kids of All Ages. Boston: Little, 1983.

Excellent three-dimensional projects for children with directions, illustrations, and required materials.

Chapman, Laura. Discover Art. Worcester, Mass.: Davis Publications, Inc., 1985.

Flexible, interdisciplinary, well-researched, classroom-tested series of six books, one for each grade (1-6). An innovative approach to elementary art education, available both in student and teacher editions.

Gatto, Joseph A. Elements of Design: Color and Value. Concepts of Design Series, edited by Gerald F. Brommer. Worcester, Mass.: Davis Publications, 1974.

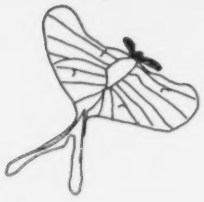
Excellent visual reference published in ten volumes with focus on elements and principles of design.

Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles: J. P. Tarcher, 1979.

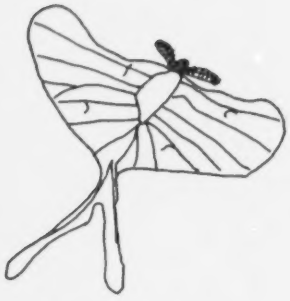
Relates the result of a ten-year search for a new method of teaching art to individuals of all ages and occupations.

Wachowaik, Frank. Emphasis Art. 4th ed. New York: Harper and Row, 1985.

Colorful treasury of children's art useful in building a strong foundation in elementary art education.



Periodicals:



American Craft.
Promotes contemporary crafts; many examples in full color.

American Indian Art.
Presents a variety of art forms created by American Indian artists.

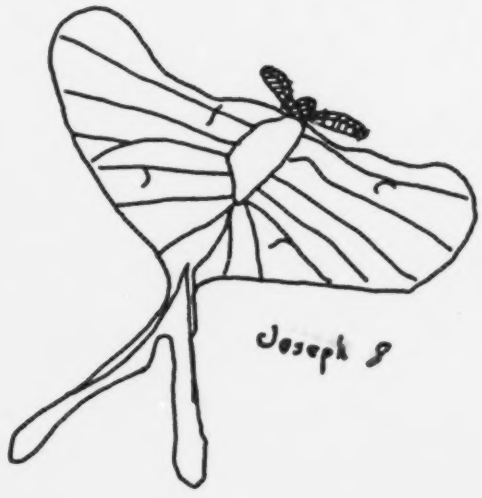
Art Education.
Contains articles by authorities indicating trends and happenings in art education.

Art News.
Surveys the world of fine art; compares and discusses contemporary artists and the masters along with techniques used; includes women and their work.

Arts & Activities.
Art education information oriented toward projects and activities predicated on the scholastic year.

Ceramics Monthly.
Shows examples of throwing and hand built contemporary ceramic work. Discusses artists and their techniques.

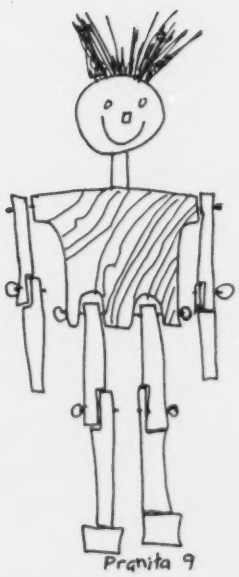
School Arts.
Interdisciplinary; includes examples of children's art as well as professionals and old masters; a good teaching reference.



Evaluating your Arts Education Program

Use the following questions to assess your present arts program. The answers will indicate your program's strengths and limitations.

	Yes	No
1. Is your school board committed to the development of an arts education program?	___	___
2. Is your administration committed to the development of an arts education program?	___	___
3. Is your community receptive to the idea of an arts education program?	___	___
4. If you have an arts education program planning team, does it:		
A. Represent various grade levels?	___	___
B. Have representation from		
drama/theatre?	___	___
music?	___	___
dance?	___	___
visual arts?	___	___
5. Do you have a comprehensive plan for an arts education program that defines goals and objectives?	___	___
6. Does your arts curriculum provide an experience for all:		
A. Gifted and talented?	___	___
B. Special learner?	___	___
C. Other?	___	___
7. Is your arts program interdisciplinary?	___	___
8. Is your arts program multi-cultural?	___	___
9. Do you have inservice training workshops to assist and to develop your teachers in the area of arts education?	___	___



		Yes	No
10.	Does your arts education program:		
	A. Reach every student?	___	___
	B. Provide a variety of experiences?	___	___
11.	Are interested and gifted students getting an in-depth arts education experience?	___	___
12.	Does your arts education program provide for continual expansion?	___	___
13.	Are there existing testing instruments to assess:		
	A. Student growth?	___	___
	B. Student progress?	___	___
	C. Student knowledge?	___	___
14.	Do you have an arts facilitator in your district?	___	___
15.	Does your program allow for involvement and input from:		
	A. Parents?	___	___
	B. Professional artists?	___	___
	C. Others in the community?	___	___
16.	Are you using community arts resources in your school?	___	___

Curriculum writers recommend that:

- Schools provide opportunities for experiences in the visual and performing arts to all students at every level, not just to the very young, the talented, or the aspiring professional.
- An Arts Planning Team be established in each school district where one does not presently exist. One function of such a team would be to develop resources for teachers and promote arts education.
- In-service training be available to teachers and arts specialists, with adequate incentives provided.
- Training programs be available to help teachers identify and use community arts resources.
- Programs be established for school administrators to acquaint them with the importance of arts education.
- High school graduation requirements include two credits in the visual and performing arts.
- Teaching positions in the visual and performing arts be filled by well-qualified persons, even in the face of a decrease in the total number of teachers, and that vacancies not be filled with unemployed teachers from other fields.
- College admissions offices require two credits in the visual and performing arts for acceptance.
- Colleges and universities require methodology courses in the arts for elementary teacher preparation.
- The state legislature analyze its education budget and require that a percentage of its allocations be spent on arts education programs.

7,000 copies of Visual & Performing Arts Curriculum Guidelines for Washington Schools were printed from text set in Vintage type by the SPI Word Processing Section. The title page and section headings are Times and Helvetica, typeset by Maggie Pazar. Kathryn Kusche Hastings designed the cover and division pages (which incorporate torn paper motifs by Larry Getz and Annita Shaw), as well as the pentagon for the learning process examples. Pen and ink drawings by members of the College Place Elementary School Art Club, Edmonds School District, comprise the illustrations. The cover and division pages were printed by the Washington State Department of Printing, the text by the SPI Media Production Section. The cover and division papers are Beckett, and the cover ink is Pantone 430U. Text papers are Carnival Offset.

May 1987

JUDITH A. BILLINGS
Superintendent of Public Instruction

Old Capitol Building, FG-11, Olympia, WA 98504-3211

IPS/603/90